

APRIL

# House & Garden

Decorating is a personal art

17 pages

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three hundred dollars the dozen.

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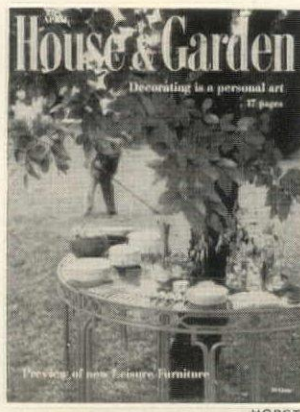
**Craig's "Chequers"** in gold, sky blue, spring green

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single, 27.50; double, 32.50 The studio throw, 22.50

Pillow sham, 7.95 Solid color Como cotton bolsters, each 13.50

Lord & Taylor, 424 Fifth Avenue, New York 18, New York





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# House & Garden

*A Guide to the Arts of Living* Vol. 111 No. 4

## ON THE COVER

While bending to his tasks in the background, the earnest gardener can look forward to a leisurely *à fresco* luncheon served from a matching pair of wrought iron hunt tables which form a semi-circle around the tree. The tables, called "Crescendo," are by Brown-Jordan and the accessories are available at Bonniers, New York. H&G's choice of the latest and best in Leisure Furniture is presented in a *Preview of Leisure Furniture*, page 118. Shopping information, page 130.

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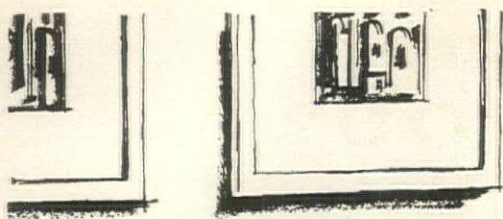
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If you have specific questions on home furnishings, houses or gardens shown in this issue, please write to House & Garden Reader Service, 420 Lexington Ave., New York 17, N. Y.

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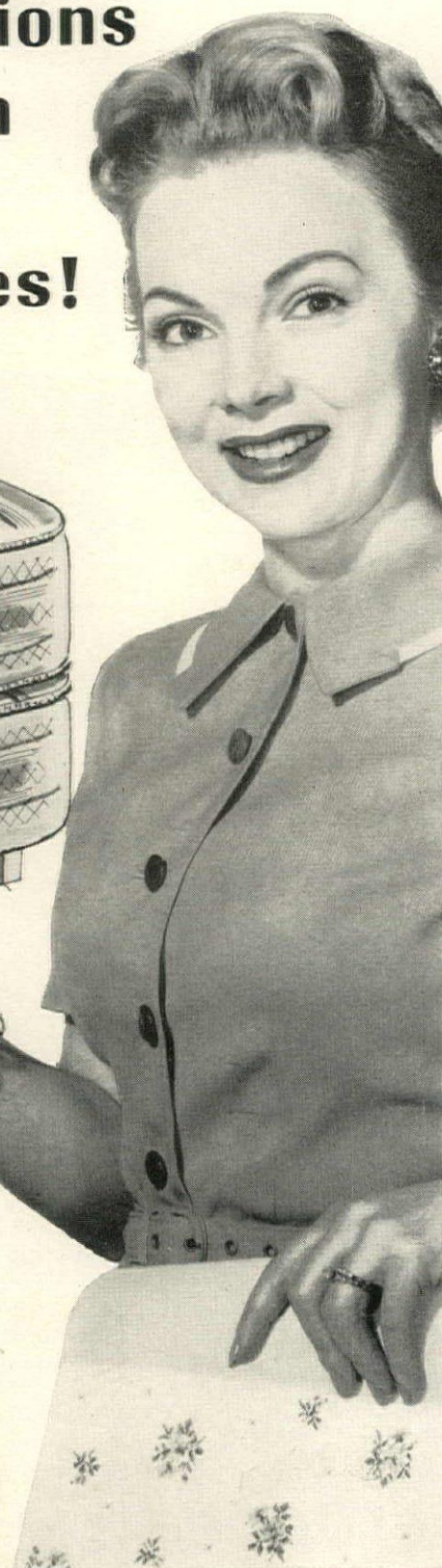


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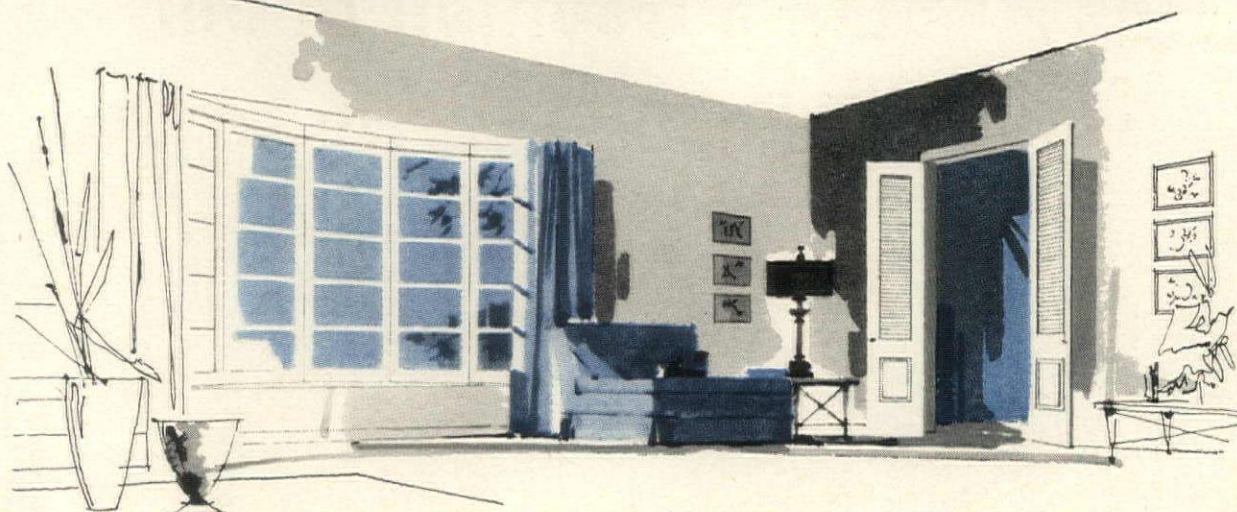
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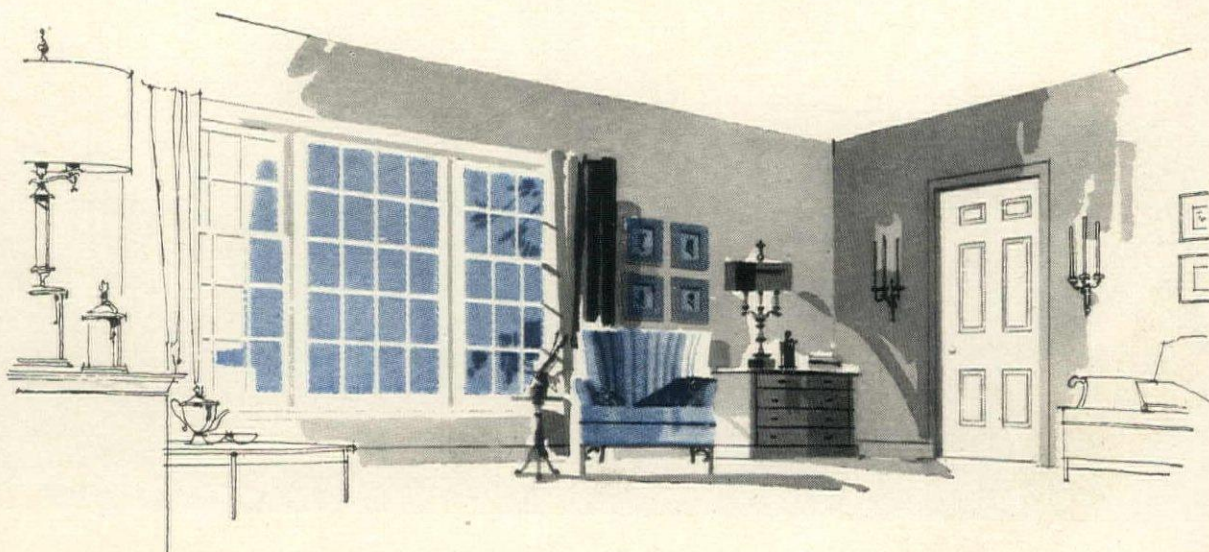


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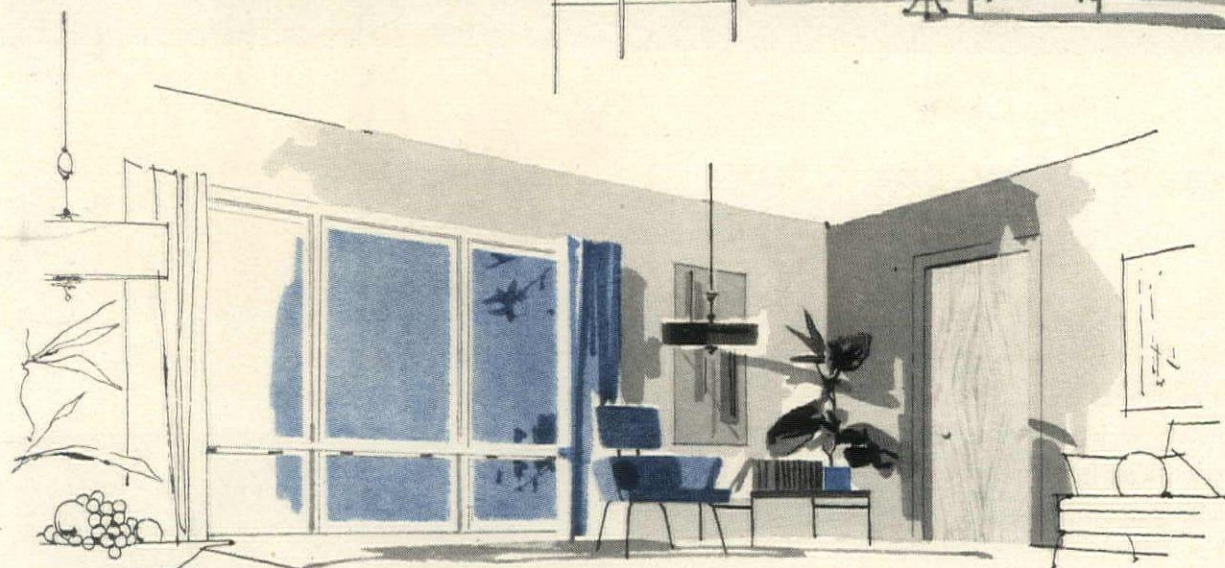
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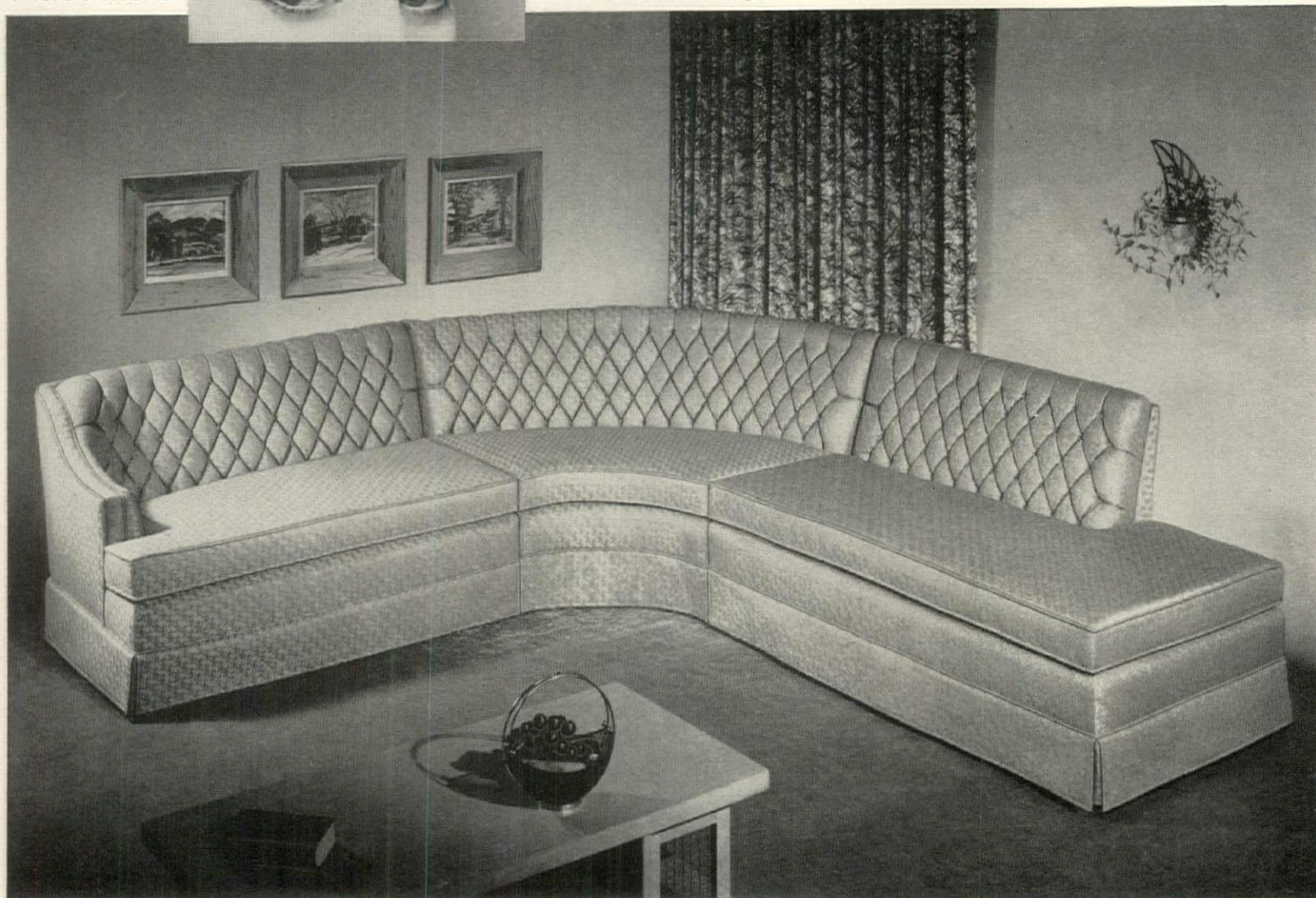
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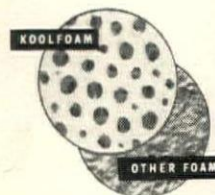
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# Photographer in H&G



The camera that captured the humor in the photograph above and recorded life along the Seine in the picture story on page 112 was that of Henri Cartier-Bresson, one of the world's outstanding photographers, and the only one ever honored with a one-man show in the Louvre. His books, *The Europeans*, *The Decisive Moment*, and *From One China To Another* testify to his practised eye and perceptive mind. The famous scenes Cartier-Bresson has fixed on film reveal as many sides of the man himself as of the subjects he has transmuted into photographic art.

They speak first of his respect for the individual, the communion he is able to achieve with people, the genuine interest in personality which results in the truest kind of character study. He approaches his scene not as an intruder, but, as he suggests, "on tiptoe," with "a velvet hand, a hawk's eye." He is not intent on manipulating the scene or rearranging the composition, but is conscious only of his obligation to tell the story as it unfolds before him.

Cartier-Bresson's photographs speak of his respect for the land. He is never a stranger to his setting. He believes in making a study of the territory and the people he is dealing with, in learning how to move among them, watchful but unobtrusive. He observes their reactions and their ways and adjusts his timing and his attitudes to theirs.

"Things-As-They-Are," as he has written in *The Decisive Moment*, "offer such an abundance of material that a photographer must guard against the temptation of trying to do everything. It is essential to cut from the raw material of life—to cut and cut, but to cut with discrimination. While he is actually working, a photographer must reach a precise awareness of what he is trying to do. Sometimes you have the feeling that you have already taken the strongest possible picture of a particular situation or scene; nevertheless, you find yourself compulsively shooting, because you cannot be sure in advance how the situation, the scene is going to unfold. You must stay with the scene, just in case the elements of the situation shoot off from the core again."

In his chronicle of *The Seine* Cartier-Bresson has illustrated his view of life as a constant process of reciprocity between the world inside people and the world around. Here is the Seine: on its banks, the people that endow the river with its life and legend; before them, the river that speaks to them and reflects their joys and their sorrows. As Cartier-Bresson says, "The discovery of oneself is made concurrently with the discovery of the world around us which can mold us, but which can also be affected by us." His picture story of the Seine is a part of that moving world he holds forever still with his camera's eye. END

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Richmond... Jack Thompson Furn.

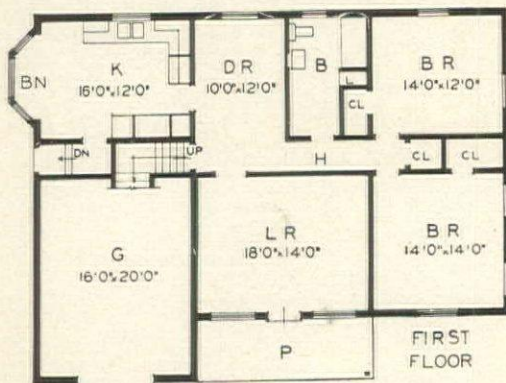
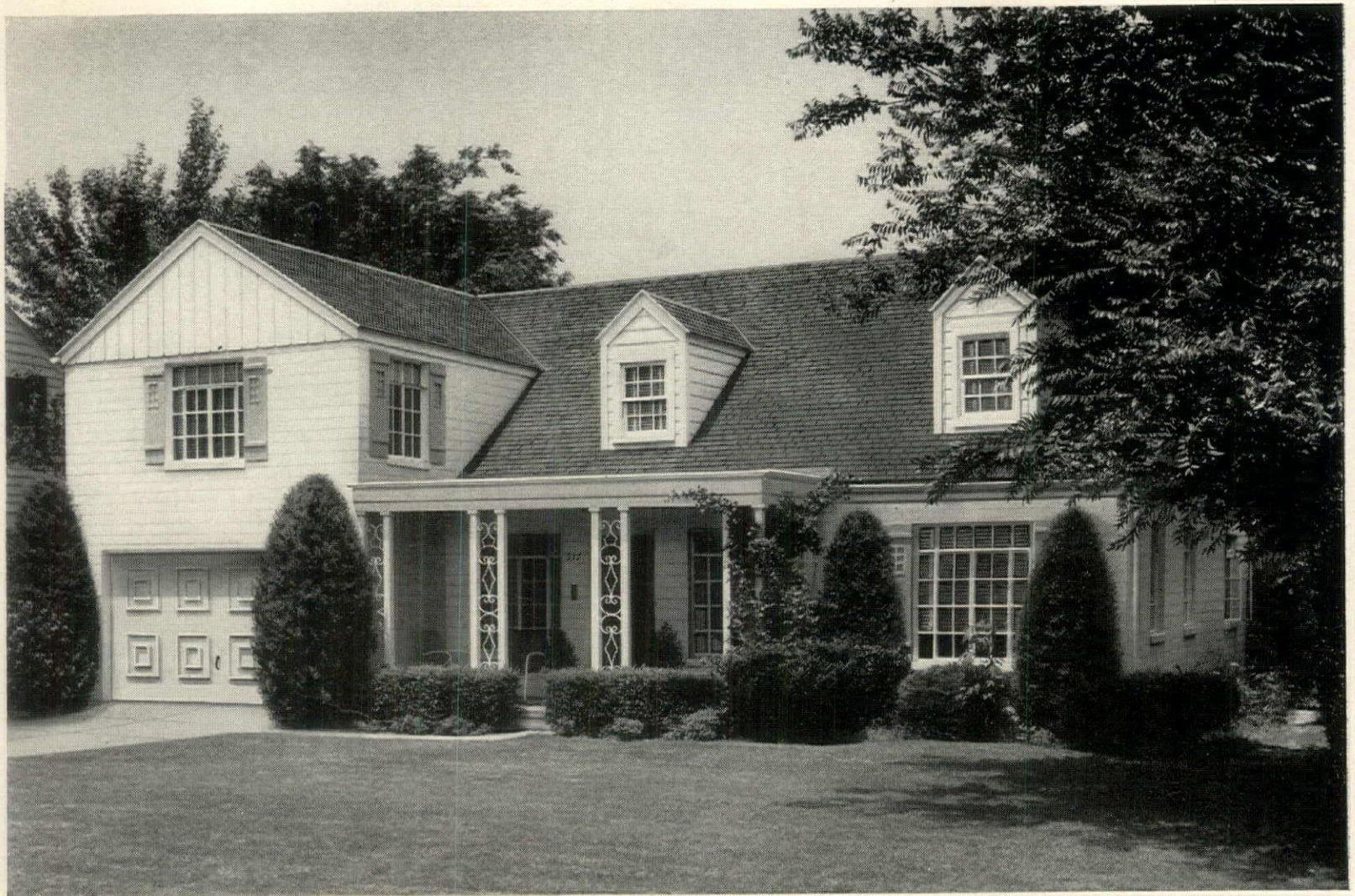
**WASHINGTON**  
Seattle... Wm. L. Davis Sons Co.  
Seattle... Swigart Furniture Co.  
Spokane... Rindal Distinctive Interiors  
Tacoma... A. T. Norman Co.  
Tacoma... Saxton, Inc.  
Yakima... Harold H. Schultz

**WEST VIRGINIA**  
Bluefield... Bluefield Furniture Co.  
Charleston... Woodrum's  
Parkersburg... Dils Bros.  
Wheeling... Stone & Thomas

**WISCONSIN**  
Appleton... Brettschneider's  
Madison... Frautschi's, Inc.  
Milwaukee... Klode Furniture Co.  
Racine... Porter Furniture Co.







In addition to the rooms shown in the plan of the first floor there is a 16'0" x 14'4" bedroom and half bath above the garage.

## *There's no place like a* **CONCRETE HOME**

Thousands of families who live in concrete houses know there's no place like home for three big reasons. 1. It's firesafe. *Concrete can't burn!* Knowing loved ones and prized possessions are safe brings real peace of mind. 2. It requires less maintenance and repair because it offers maximum resistance to storms, quakes, decay, termites, vermin. 3. It is economical. Its moderate first cost + low maintenance cost ÷ long years of service = **low annual cost**. Main advantages of a concrete house are described below.

### HOW TO GET A CONCRETE HOUSE ...and what will it cost?

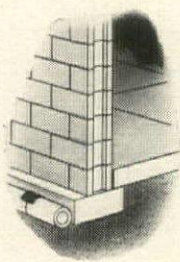
1. Phone or visit a concrete masonry manufacturer for names of architects, builders and lending agencies experienced in designing, building, financing concrete houses.
2. Take your plans, sketches or ideas to the architect you choose and have him design your house, of any size or style, in concrete.
3. Select a builder and lending agency experienced in concrete house construction and financing to build and finance your house.

For further information, send for a new free booklet, distributed only in U.S. and Canada.

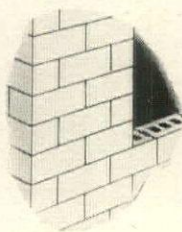
### **PORTLAND CEMENT ASSOCIATION**

Dept. A4-20, 33 W. Grand Ave., Chicago 10, Ill.

A national organization to improve and extend the uses of portland cement and concrete through scientific research and engineering field work

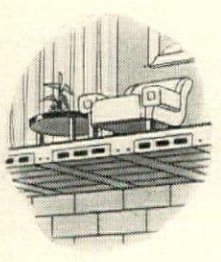


Whether or not your house has a basement, insist on sturdy concrete footings and foundations placed on firm soil below the frost line. They will prevent uneven settling, which results in cracking of the walls and plaster. The foundation may be built of either concrete masonry or of cast-in-place concrete.

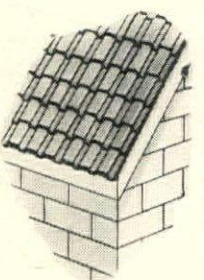


Exterior walls and interior partitions built with sturdy concrete masonry give your house extra strength, lasting beauty and maximum firesafety. They can be laid in any one or a combination of distinctive patterns and can be finished in either white or a wide choice of colors with portland cement paint.

Concrete subfloors of any type—cast-in-place, block joist, precast joist or others—strengthen and rigidly brace your house. They don't squeak, warp or sag. They keep flames from spreading upward. They can be covered with hardwood, carpeting, linoleum, or tile (asphalt, rubber, clay, concrete).

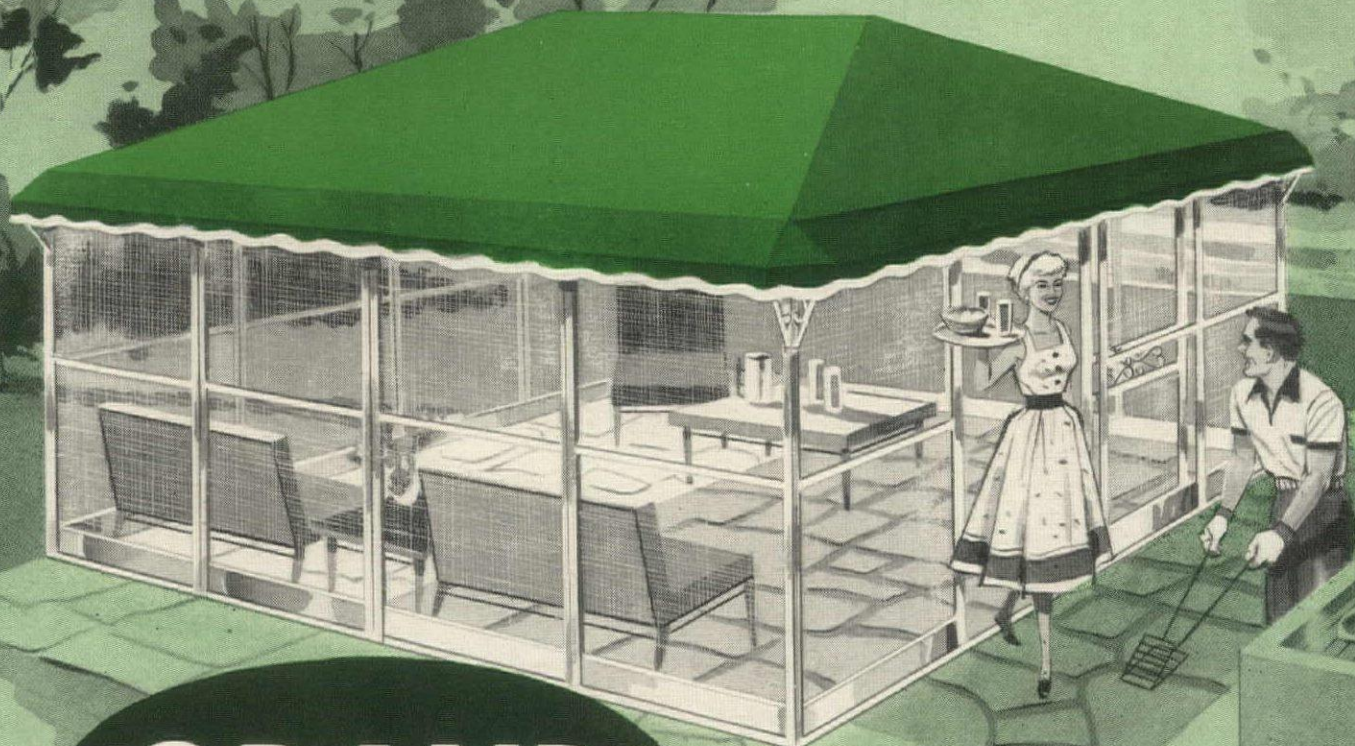


A roof of concrete tile or asbestos-cement shingles will give you a lifetime of protection against external sources of fire. Construction of this type is immune to sparks and flames. And it also provides unexcelled resistance to weathering by such natural destructive forces as wind, sun, rain, snow, sleet and hail.





Add an outdoor room to your home in  
just hours... **at an amazingly low cost!**



# GRAND

## SCREEN HOUSES

*Illustrated above:* The Holiday Four Hundred Screen House. Free standing—goes up anywhere. Solid green or green and white striped heavy canvas roof, 12' x 12'. Also in 9' x 12' (Similar model in 9' x 9').

**PREFABRICATED—SAVES HUNDREDS OF DOLLARS!  
ALUMINUM CONSTRUCTED—NO PAINTING OR MAINTENANCE!**

Now... for a fraction of ordinary construction costs, you can add a beautiful screened room to your home and join the trend to modern, comfortable outdoor summer living. Not only do you save expensive building work, but you eliminate complicated, far-ahead planning. Grand Screen Houses are fully prefabricated... require only fast, easy assembly. Simply select your Grand Screen House from the many fine models available *right now*. All are handsomely designed to blend with any type home. **PLUS**—there's a size and style to fit every family's need!

*exclusive fluted aluminum frames • fine mesh aluminum screening • insect-proof • beautiful weather-proof top • space-saving sliding door with lock • decorative scrollwork • eave overhang • extremely rigid*



### THE ELDORADO THIRTY-ONE SCREEN HOUSE

Attaches insect-proof to side of your house or garage. Solid green or green and white striped heavy canvas roof. 9' x 15'. Also in 9' x 12' and 9' x 18'. Meets all popular height requirements.



### THE PANAMA ALL-PURPOSE CANOPY

Panama roof also available without screen panels for use as patio canopy or car port. Withstands high winds, heavy snowloads. In sizes from 136 sq. ft. to 258 sq. ft. Screen panels available any time, can be added later.

*Key territories still available for distributors and dealers.*

**Write today for free literature and name of nearest dealer.**



### THE PANAMA ONE-TWENTY SCREEN HOUSE—All Aluminum

First screen house with self-supporting all-weather aluminum roof. Seals insect-proof to house. Roof finished in green and white baked enamel. 9' x 12'. Also in varying sizes up to 12' x 18'.



### ALL-PURPOSE HANDY HOUSE

Ideal storage, shelter, workshop. Home harmonizing design—blends beautifully with any yard. All-steel—galvanized, Bonderized, auto-type baked-on green and beige enamel finish. Sizes for every need.

CONSUMER PRODUCTS DIVISION

**GRAND** SHEET METAL PRODUCTS COMPANY  
2055 RUBY STREET • MELROSE PARK, ILLINOIS

Consumer Products Division Dept. HG-40  
**GRAND SHEET METAL PRODUCTS CO.,**  
2055 Ruby Street • Melrose Park, Illinois

Gentlemen:

Please rush free literature on entire Grand line plus name of dealer nearest me.

Name \_\_\_\_\_

Address \_\_\_\_\_

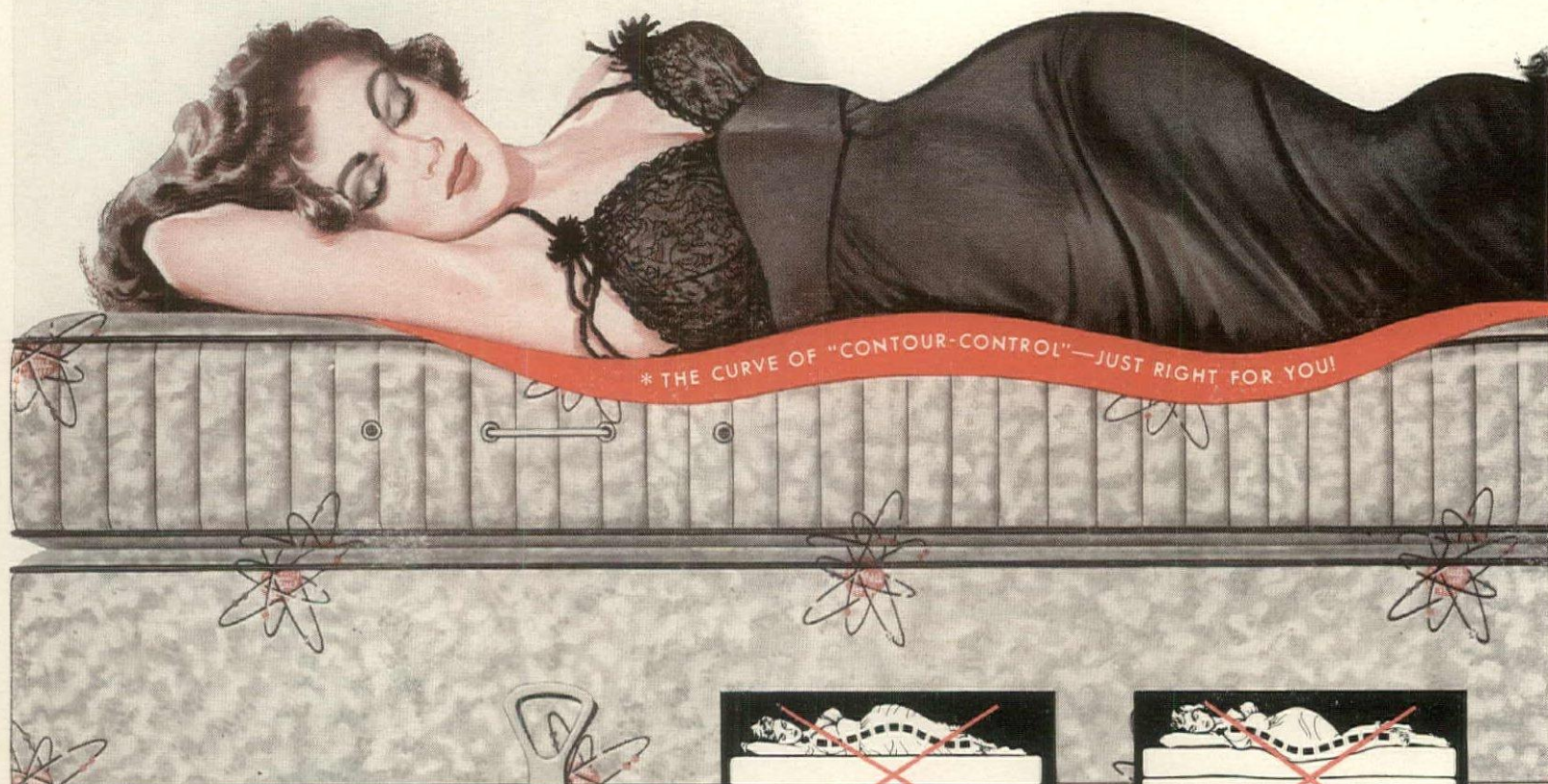
State \_\_\_\_\_

City \_\_\_\_\_



\* THE CURVE OF "CONTOUR-CONTROL"  
TRADE-MARK

## "Posture-Fits" This Mattress to You!



**New, Exclusive "CONTOUR-CONTROL"**  
assures healthful, relaxing mattress  
support that adjusts automatically to your  
exact size, shape and weight!

**At Last!** . . . a modern, scientific "Triple Cushion" mattress construction, exclusive with Restonic, gives correct posture-support to your spine, assures greater comfort, more healthful relaxation all night through—regardless of your age, your weight, your height or your shape.

The secret lies in the special "CONTOUR-CONTROL" feature, one that you cannot get with any other mattress.

First, "CONTOUR-CONTROL" assures a satin-smooth sleeping surface undisturbed by buttons, hollows or humps. Second, "CONTOUR-CONTROL" provides velvety-soft cushioning that yields to every curve and indentation of your own body. And last but not least, the firm, healthful "CONTOUR COIL CONSTRUCTION" gives extra support in the middle section where you need it most. This keeps your spine-on-a-line to help you get more relaxation and refreshment from every precious sleeping moment.

Right now your fine nearby Restonic dealer is waiting to offer you a *Free Demonstration* of this marvelous mattress that assures you "Personalized" sleeping comfort. See him soon—and learn how just "pennies" a day can pay for "A Million Dollars Worth" of satisfying sleeping comfort!

**RESTONIC CORPORATION**

666 LAKE SHORE DRIVE • CHICAGO 11, ILLINOIS



### TOO HARD MATTRESS

Rigid, uncomfortable construction displaces natural curves



### TOO SOFT MATTRESS

Permits spine to sag; robs you of rest and comfort.

# RESTONIC®

## TRIPLE CUSHION MATTRESS

Available at Better Stores

**\$69.50 to \$89.50**



©1957 Restonic Corp.

### THE COMFORT LASTS FOR YEARS —BECAUSE IT'S "LOCKED-IN"!

Here's Why: "Padlock" rings lock upholstery firmly to inner spring. This prevents shifting or lumping—assures long years of smooth, soothing comfort!



*Reception*  
*immediately following the ceremony*  
*The Crillon*

*The favour of a reply to*  
*Thirty Park Avenue is requested*

*At home*  
*after the first of November*  
*Nineteen hundred Riverview Drive*

*Mr. and Mrs. George Highland*  
*request the honour of your presence*  
*at the marriage of their daughter*  
*Diana Marie*  
*to*  
*Mr. Thomas Wilton Gleason*  
*on Thursday, the seventh of October*  
*at half after four o'clock*  
*Saint Paul's Church*  
*Saint Louis, Missouri*

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*Mr. and Mrs. Thomas Wilton Gleason*

*Mr. Thomas Wilton Gleason*

*Mr. and Mrs. Thomas Wilton Gleason*

*Crane's* — **FOR YOUR PAPER TROUSSEAU**

**CRANE'S FINE PAPERS • MADE IN DALTON, MASSACHUSETTS • SINCE 1801**

100% RAG PAPERS FOR SOCIAL AND BUSINESS CORRESPONDENCE • CURRENCY • SECURITIES • CARBON • TRACING





NOTHING CAN EQUAL  
**SPRAGUE & CARLETON MAPLE**  
 FOR ENDURING BEAUTY

American colonists made their finest furniture from solid rock maple because maple is so long-lasting, so firm, so beautiful in color and grain. Today, Sprague & Carleton craftsmen follow the basic warmth and simplicity of the colonial designers, bringing you life-time maple pieces appropriate to any present style of home, new or old!

See the exciting selection of Sprague & Carleton solid maple for Living Room, Dining Room and Bedroom now at leading department and furniture stores everywhere . . . see the Early American designs that have made Sprague & Carleton furniture famous as "America's Most Beautiful Maple."



Pictured at top, the Portsmouth Bedroom with exquisite Canopy Bed—one of several Sprague & Carleton bedrooms to choose from. Below, the SURRY group, one of many Sprague & Carleton Living Room designs for every size of house or apartment.



**YOUR GUIDE TO GOOD MAPLE**

**LOOK FOR THIS TAG** on each piece of Sprague & Carleton Maple. Printed as a folder, it identifies the authorized Sprague & Carleton retailer and contains three pages of helpful information.

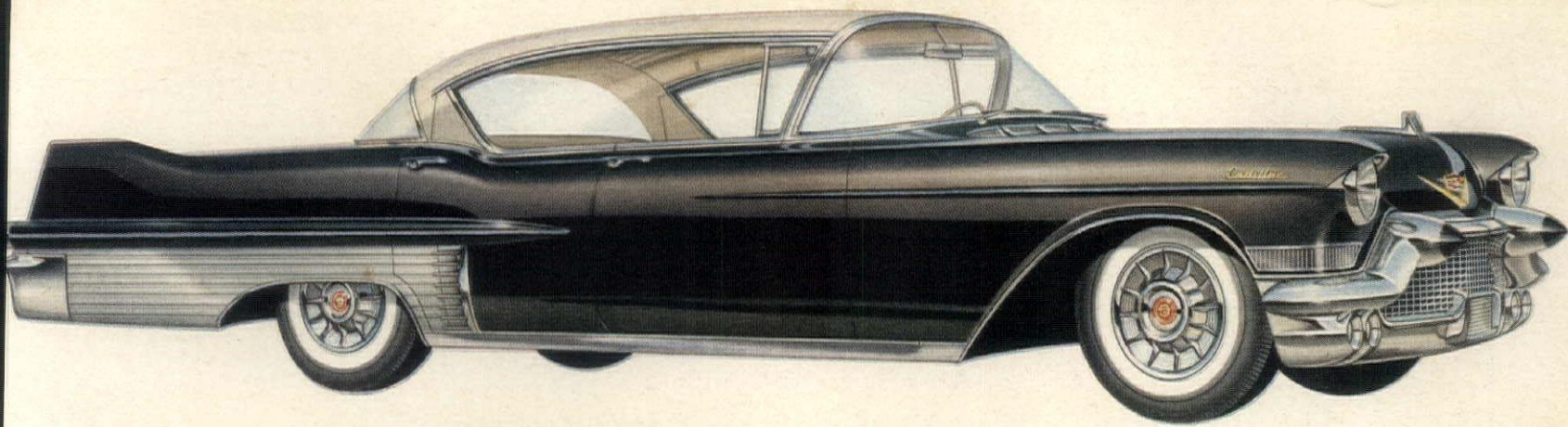
Send for **FREE** booklets! Send your name and address today for **FREE** illustrated booklets on Sprague & Carleton Maple furniture for Living Room, Dining Room and Bedroom. Pictures show how you can use Maple in your home.

**Sprague & Carleton**  
 INCORPORATED

27 AVON STREET, KEENE, NEW HAMPSHIRE

**MANUFACTURERS OF  
 AMERICA'S MOST BEAUTIFUL MAPLE**





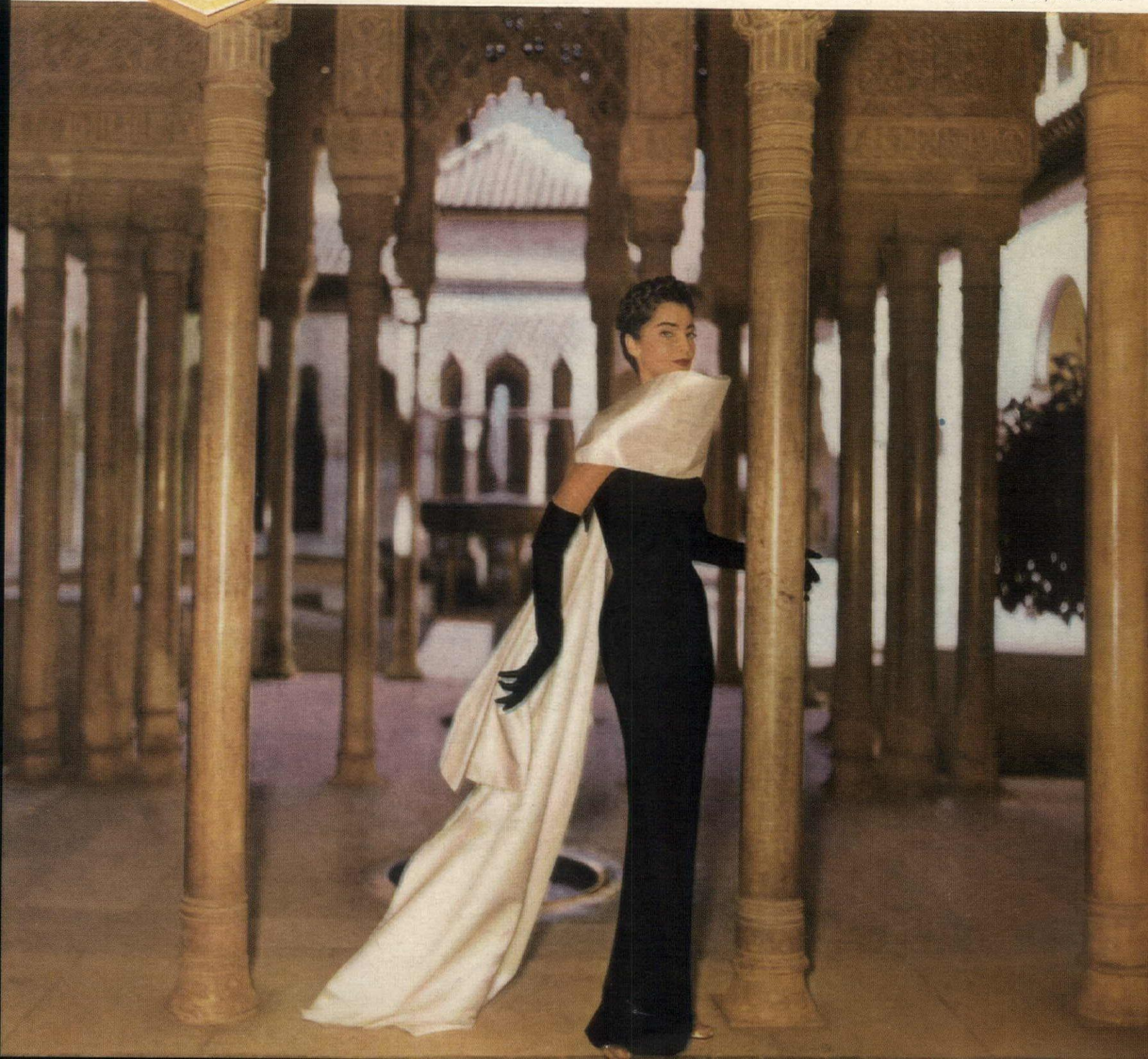
*Cadillac*



When a lady first takes the wheel of a new 1957 Cadillac, she usually finds it difficult to believe that so substantial a motor car could be so delightful to drive. And yet, the car responds to her gentlest direction almost as if it were able to read her mind! From silken start to silken stop, it asks but the touch of her toe on the accelerator . . . the gesture of her hands on the wheel . . . and the slightest pressure of her foot on the braking pedal. If you haven't as yet sampled Cadillac's new highway magic for yourself, then you should postpone the experience no longer. The "car of cars" is waiting at your Cadillac dealer's—and he will be happy to give you the keys at any time.

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

Gown by Elio Berhanyer, photographed at the Alhambra expressly for Cadillac







*and the beauty of it:* A CHATHAM PURREY\* BLANKET

**MOSS ROSE** . . . new pattern for your dreams, in that best-beloved of blankets, Chatham's famous Purrey blend of rayon and Orlon†. Cozily warm, luxurious as blankets that cost far, far more. Washes beautifully, mothproof, non-allergenic. Long-lasting nylon binding. Hand-screened print in pink on pink, pink on white, yellow on yellow, or blue on blue. 72" x 90", fits single and double beds. \$12.95. In solid colors, \$10.95.

\*T. M. Reg. No. 372,008 U. S. Pat. No. 2,208,533 †DuPont's acrylic fiber

At good stores, or write Chatham Manufacturing Company, 80 Worth Street, New York 13, New York



*and the beauty of it: A CHATHAM BLANKET*

**BUDS 'n BOWS . . .** sweetheart roses tied in ribbons on Chatham's breeze-weight blend. So nice to cuddle into, on air-conditioned nights; good to have as an extra coverlet next winter. Washes beautifully, has long-lasting binding. Screen-printed rayon-cotton-Orlon\* blend: pink buds on white ground with bows in pink, yellow, blue or green. 72" x 90", fits single and double beds, \$5.95. Also in solid colors—ask for Chatham's "Miami"—\$4.95.

At good stores, or write Chatham Manufacturing Company, 80 Worth Street, New York 13, New York *\*DuPont's acrylic fiber*

**CHATHAM MANUFACTURING COMPANY**, makers of famous fashion fabrics for men and women • Mills at Elkin, Charlotte, Spray, in North Carolina

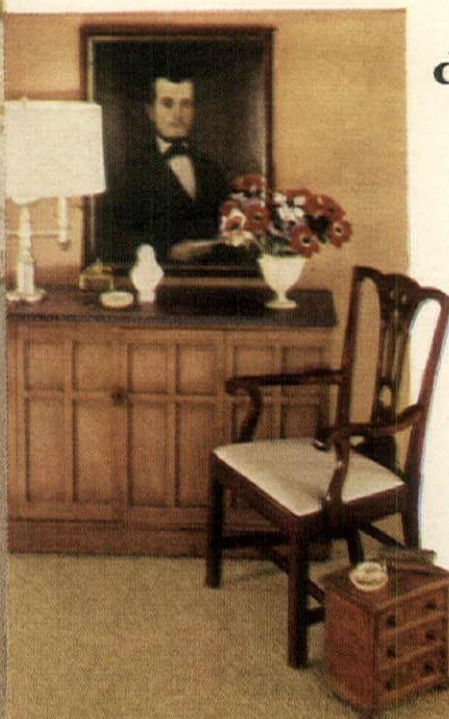




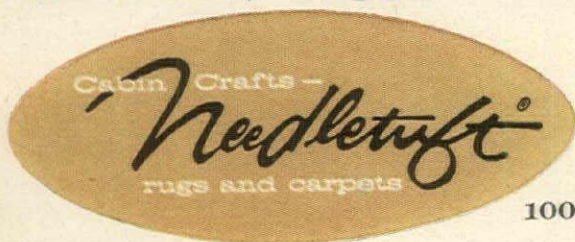
upstairs



downstairs



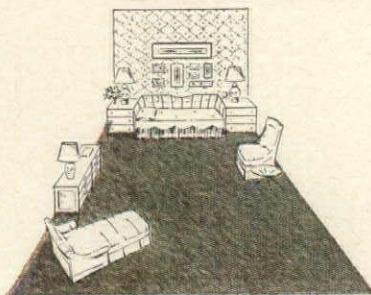
its luxury lives on through  
carefree, rugged use



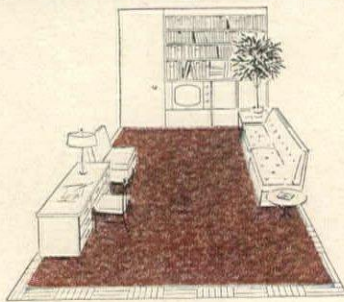
100% nylon carpet

A NEEDLETUFT nylon carpet can be a baseball diamond one minute . . . an elegant setting for entertaining the next. Stain it, trample it, scrub it . . . it stands up through hard wear and repeated cleanings as only nylon can. Yours in either of two beautiful textures — deep, luxurious GEORGIAN or bold, texture-twist DYNASTY. Choice of 13 iridescent colors that are unexcelled for fastness. Choose it for your home, either wall-to-wall, in mobile room sizes or area rug sizes. Easy monthly terms at all fine stores. And write for free booklet of decorating ideas: Cabin Crafts-Needletuft Rug Mills, Dept. R, Dalton, Georgia.

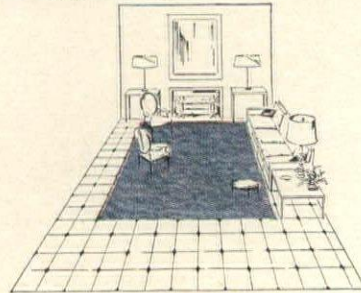
### 3 smart ways to use Needletuft rugs and carpets, with typical prices



WALL-TO-WALL 15 x 18 ft., about \$390.  
Padding and installation optional.



ROOM SIZE RUG 12 x 15 ft. size, in either  
of these nylon textures, about \$260.



AREA RUGS in luxurious nylon; 9 x 12 ft.,  
about \$155; 6 x 9 ft., about \$79.



# Valentine Seaver *originals*

PRODUCT OF KROEHLER

DESIGNS  
OF  
DISTINCTION

CLASSICALLY  
CONTEMPORARY...  
YET SO VERY COMPATIBLE

Exemplifying the French Riviera influence in modern styling, the new de Ville Group is notable for the grace of its sweeping slender lines... rare compatibility with either traditional or contemporary living rooms.

Notable, too, is the luxurious comfort of foam rubber cushioning... the excitement of fresh new linen-like fabric in turquoise, gold, coral and many other interesting decorator colors.



THE de VILLE GROUP, AS SHOWN: Twin sectional sofa, each, \$129.50. Armless chair section, \$80. Quarter circle, \$135. Twin-sectional open-end sofa, each, \$135. Lounge chair, \$89.50. Also available, not shown, Full-size sofa, \$189.50. All pieces include 100% foam rubber cushions. Prices vary according to fabric selected.



# CRANE



*From Crane Crestmont line. Shelford lavatory with ledge for toilet articles. Olympic tub with easy-grip edge. Shell Pink.*

## CRANE, THE QUALITY LEADER, INTRODUCES NEW CRESTMONT FIXTURES

*Finest porcelain fused-on-steel...available in 6 Crane colors and white*

Whatever your fancy in fixtures, you'll find it in the Crane Crestmont line. Lavatories in sweeping counter-tops or on chromium legs. Bathtubs in corner, recess, and other styles.

All Crane Crestmont fixtures are finished by an improved process of fusing porcelain enamel on heavy-gauge steel. Satin-smooth surface resists acids. Cleans easily. Stays gleaming bright for years. (All fixtures available with Crane's

famous easy-action Dial-ese controls—close with water pressure, not against it.)

Ask your Crane Dealer to show you the finest porcelain-on-steel fixtures made. Crestmont fixtures from Crane—America's first choice for color and design.

CRANE CO., 836 South Michigan Avenue, Chicago 5  
VALVES • FITTINGS • PIPE • PLUMBING • KITCHENS • HEATING • AIR CONDITIONING







*Because you live well*

*but still spend wisely...*



*you'll be glad to know that  
now your Hi-Fi Music can be...*

# STROMBERG-CARLSON *for as little as* **\$149.95**

We'll bet you it's true that all the important things in your home are handsome and good—but not everything is "expensive."

This is the very realistic appeal we have built into this line of phonographs and radio-phonographs. The differences in price are measures of size, power and cabinet detail—but *every* model is a top value.

We do not have—and never will have—any intention of competing with merchandise made to sell "for a price." We can follow such

a policy because more than 60 years of audio experience have taught us how to build *good* products *at* prices people want to pay.

If you have Hi-Fi in mind, look at all the brands you want—but don't fail to include Stromberg-Carlson. Take a favorite recording to your nearest dealer for comparison—or write us for free descriptive literature.

*"There is nothing finer than a  
Stromberg-Carlson"*

**NEW WORLD** . . . a "convertible"—decorated same front and back. 4-speed changer with sapphire stylus, 15-watt amplifier, TWO Hi-Fi speakers. Walnut, mahogany or blonde mahogany.

**THE JUPITER** . . . ageless East meets modern America in this cabinet! Garrard changer with DIAMOND stylus; 16-tube AM-FM radio; 30-watt amplifier and FOUR special high fidelity speakers. Walnut or blonde.

**THE PASTORAL** . . . gorgeous Early American design with copper-and-pewter hardware. An AM-FM radio, 15-watt push-pull amplifier, precision British-built 4-speed changer and THREE high fidelity speakers. Selected cherry or mahogany.

**THE CHORAL** . . . housing an AM-FM radio with push-button control, "flywheel" tuning and 10 tubes. PLUS 15-watt push-pull amplifier, precision British-built 4-speed changer (even 16 rpm!) and THREE Hi-Fi speakers. Walnut or blonde mahogany.

*Price stated slightly higher in the West*



**STROMBERG-CARLSON COMPANY**

A DIVISION OF GENERAL DYNAMICS CORPORATION

1723 University Ave.

Rochester 3, N. Y.



## AT FINE STORES LIKE THESE

Akron, Ohio  
Polsky's

Atlanta, Georgia  
Baskette Piano Co.

Baltimore, Maryland  
Hammann's Music Co.

Boston, Massachusetts  
Gilchrist's

Buffalo, New York  
Adam, Meldrum and Anderson

Chicago, Illinois  
Tri-Par Radio

Cincinnati, Ohio  
Oberrecht (Distributor)  
Pogue's

Cleveland, Ohio  
Higbee's

Columbus, Ohio  
Morehouse

Dallas, Texas  
Lone Star Wholesalers  
(Distributor)  
Sanger Brothers

Dayton, Ohio  
Anderson Piano Co.

Denver, Colorado  
Empire Radio Co.

Detroit, Michigan  
J. L. Hudson

Elizabeth, New Jersey  
Jersey State Electric Co.

Grand Rapids, Michigan  
Kent Wholesale (Distributor)

Indianapolis, Indiana  
Wm. H. Block Co.

Knoxville, Tennessee  
Temperature Control, Inc.  
(Distributor)

Los Angeles, California  
Barker Brothers  
Penny Owsley  
Southern California Music

Madison, Wisconsin  
Forbes, Meagher Co.

Miami, Florida  
Flagler Radio Company

Milwaukee, Wisconsin  
Roth Appliance (Distributor)

Mobile, Alabama  
Jesse French Company

New Orleans, Louisiana  
Mallory's Music Shop

New York, New York  
Carl Fischer, Inc.  
Macy's

Oakland, California  
Breuners

Philadelphia, Pennsylvania  
J. H. Sparks Co. (Distributor)  
Wannamaker's

Pittsburgh, Pennsylvania  
Joseph Horne Co.  
Kaufman's Department Store

Portland, Maine  
Boyd Corp. (Distributor)

Providence, R. I.  
Axelrod Music, Inc.

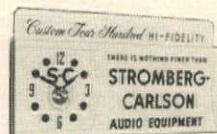
Rochester, New York  
Sibley, Lindsay & Curr Co.

San Antonio, Texas  
Lone Star Wholesalers  
(Distributor)

San Francisco, California  
The Emporium  
The White House

Seattle, Washington  
B. A. Almvig Company

Syracuse, New York  
E. W. Edwards and Son





the smartest move you can make...



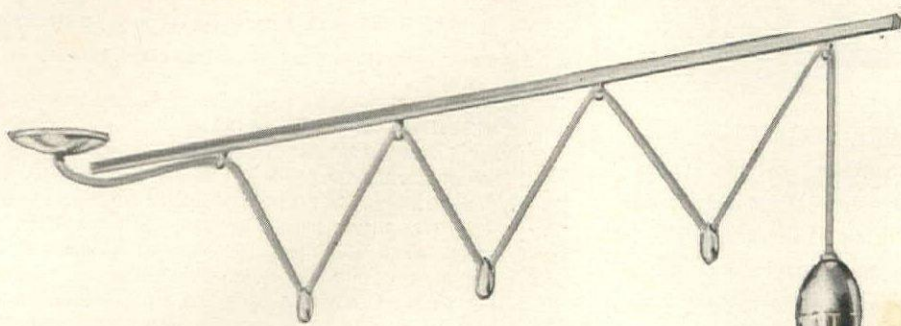
FURNITURE BY HARVEY PROBBER

*... change to Vogue Patterns.  
Use the modern pattern —  
now printed and perforated.  
Always the smartest, now the easiest  
with no margins to cut off.*

# VOGUE PRINTED AND PERFORATED PATTERNS

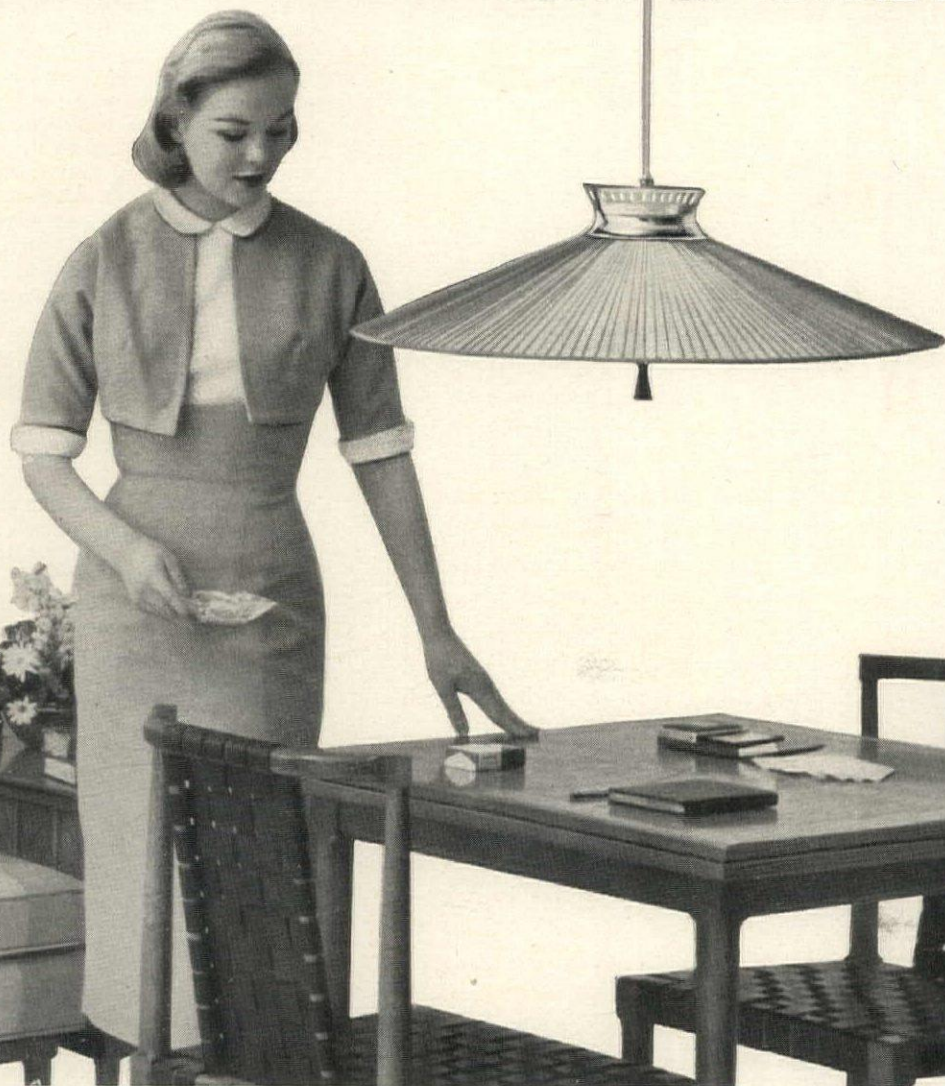
*Vogue Pattern #9139.  
Available at leading  
department stores and  
better fabric shops.*



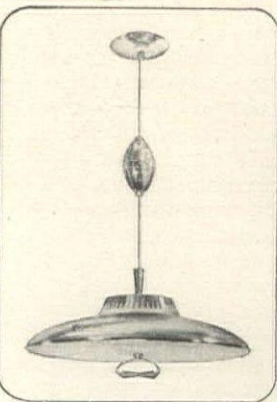


**THIS WONDERFUL LIGHTOLIER**

**GLIDES ACROSS THE CEILING . . . LIFTS AND LOWERS**



The Furniture: Sophisticate by Tomlinson



You needn't be lucky at cards to own a Lightolier. But you'll *count* yourself lucky if you own this one. We call it the "Traveller." You'll call it sheer magic. It's mounted on a traverse rod, glides across the ceiling on the trail of an expansion table or pulls out from the wall to light a card table. Naturally, it lifts and lowers for a flood of glareless light or an intimate pool. And it's so lovely: the broadly-scaled shade is made of Oriental matchstick, accented with gleaming brass. Now, by the way, you can have your choice of 19 different lift and lower Lightoliers—priced for every purse—all available on traverse tracks. And, they can either be mounted into a ceiling outlet or plugged into a baseboard. More leading lights are shown in the small squares. See them all, now, at leading electrical distributors. For a free brochure, write today to Dept. HGF-47, Jersey City 5, New Jersey.

**SHOWROOMS:** New York, Chicago, Los Angeles, San Francisco

See your Lightolier distributor's exciting Lighting Style Show during the month of April. Watch your local newspaper for details.

THE RESIDENTIAL FIXTURE DIVISION

**LIGHTOLIER**



ARCHITECTURAL LIGHTING • RESIDENTIAL FIXTURES • PORTABLE LAMPS



## People in H&G



**Roland Gelatt**, who has been writing the "Turntable" column (page 42) in *Gambit* since December, is an accepted historian of recorded music. He began writing on the subject in his sophomore year at Swarthmore College, is now the New York editor of *High Fidelity* magazine and has published a definitive work, *The Fabulous Phonograph* (Lippincott, 1955). He also has edited *High Fidelity Annual*

and is the author of *Music Makers* (Knopf, 1952), a collection of essays on contemporary American musicians. Mr. Gelatt was a Navy Japanese language officer in World War II. He formerly was with *The Saturday Review* as feature editor from 1948 to 1954.



*Early American Glass, Part I* (page 50) brings a new writer on antiques to *Gambit*. **Gregor Norman-Wilcox**, the curator of decorative arts at the Los Angeles County Museum. For the last eight years he has been writing about antiques for the Sunday magazine section of the *Los Angeles Times*, and he has been a contributor to

*Antiques Magazine* since 1926. Although Mr. Norman-Wilcox was "weaned" (his own word) in an architect's office and has been an interior decorator, he considers a museum his natural habitat. His specialty in decorative arts is early English and American silver.



*The Cheese Cook Book* (page 195) is the work of an authority who specializes in West Coast cuisine. **Helen Evans Brown** has been writing about food for 10 years (H&G was the first national magazine to publish her articles) and has seven books and two collaborations to her credit. Her favorite is *Helen Brown's West Coast Cook Book*. A native of Brooklyn, she has lived for 20 years in Pasadena,

where her husband has a book shop. She writes them; he sells them. Her own collection of cook books numbers around 7,000 volumes.



The summer furniture underneath the rose and white umbrella on page 119 is a creation of The McGuire Co., of San Francisco, which in turn is a thriving and imaginative creation of **John and Elinor McGuire**, ex-Navy pilot and WAVE lieutenant. Both their romance and business venture stemmed from World War II. While working for an oil company in the Philippines after the war, Mr. McGuire became interested in the commercial possibilities of rattan and bamboo furniture. To learn the business, he sold rattan furniture for a while in San Francisco. Then, on their combined capital of \$3,000, he and Mrs. McGuire launched their company, which introduced rattan to new standards of style.



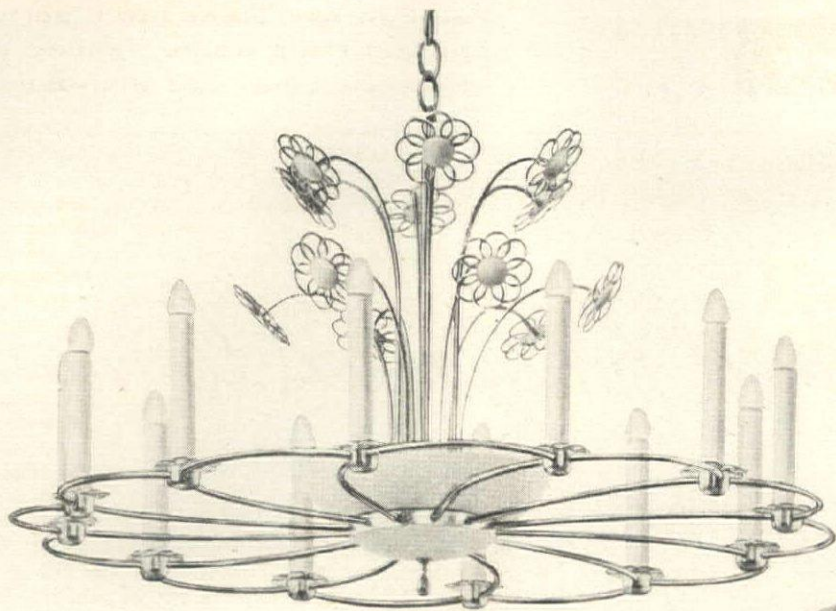
You can see Lightolier's portfolio collection . . . and get FREE home lighting advisory service at these authorized distributors.

AKRON, OHIO: The Sacks Elec. Supply Co. ALBANY, N. Y.: Meginnis Elec. Corp. ALBUQUERQUE, N. MEXICO: State Elec. Supply Co. ALLENTOWN, PA.: Coleman Elec. Co. AMARILLO, TEXAS: Nunn Elec. Supply Corp. APPLETON, WISC.: Moe Bros. Northern Co. ATLANTA, GA.: Atlanta Ltg. Fix. Co., Inc.; Noland Co. AUSTIN, TEXAS: Blond Elec. Supply Co. BAKERSFIELD, CALIF.: San Joaquin Whse. Elec. Co. BALTIMORE, MD.: Atlantic Illuminating Co., Inc.; Hoffman Elec. Supply Co. BATON ROUGE, LA.: Electrical Wholesalers, Inc. BENTON HARBOR, MICH.: West Michigan Elec. Supply Co. BILLINGS, MONT.: Glacier State Elec. Supply Co. BIRMINGHAM, ALA.: Mayer Elec. Supply Co.; Wells Elec. Supply Co., Inc. BOSTON, MASS.: Boston Lamp Co.; Mass. Gas & Elec. Light Co.; Henry L. Wolfers Co. BRIDGEPORT, CONN.: B. M. Tower Co., Inc. BUFFALO, N. Y.: Buffalo Incandescent Ltg. Co. CAMDEN, N. J.: Flynn's Camden Electric Supply Co. CANTON, OHIO: Electric Sales Co. CHARLESTON, W. VA.: Virginian Elec., Inc. CHARLOTTE, N. C.: Independent Elec. Supply Co. CHICAGO, ILL.: American Elec. Supply Co.; Englewood Elec. Supply Co.; Harlo Electrical Supply Co., Inc.; Steiner Elec. Co.; Wholesale Elec. Supply Co. CINCINNATI, OHIO: B. & B. Elec. Co. CLEVELAND, OHIO: The H. Leff Elec. Co. COLUMBIA, S. C.: Capitol Elec. Supply Co.; Noland Co. COLUMBUS, OHIO: Elgee Elec. Co. COSTA MESA, CALIF.: Harry M. Whetsel Ltg. DALLAS, TEXAS: Cockrell-Winniford Co.; Rogers Elec. Supply Co. DAYTON, OHIO: Martin Elec. Co. DAYTONA BEACH, FLA.: Hughes Supply, Inc. DENVER, COLORADO: The Central Elec. Supply Co. DES MOINES, IOWA: Weston Lighting, Inc. DETROIT, MICH.: Madison Elec. Co.; Michigan Chandelier Co. DURHAM, N. C.: Noland Co. ELGIN, ILL.: Fox Elec. Supply Co. ELMIRA, N. Y.: Brady Supply Corp. EL PASO, TEXAS: Lighting Unlimited. ERIE, PA.: Kraus Elec. Co. EUGENE, ORE.: Lighting by Jerry. FITCHBURG, MASS.: Service Elec. Supply Co. FT. LAUDERDALE, FLA.: Edison Elec. Supply Co. FT. WAYNE, IND.: Schlatter Hardware Co. FT. WORTH, TEXAS: Anderson Fixture Co. GAINESVILLE, FLA.: Hughes Supply, Inc. GARY, IND.: Englewood Elec. Supply Co. GREAT FALLS, MONT.: Glacier State Elec. Supply Co. GREENVILLE, S. C.: Sullivan Hardware Co. HAGERSTOWN, MD.: Noland Co. HARRISBURG, PA.: Fluorescent Supply

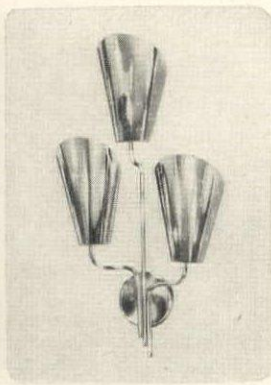
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## YOUR ENCHANTING NIGHTS



The crystal sparkled. So did the conversation. And Lightolier lighting added its lustre to both. For lighting is more than a means for seeing when our exclusive Portfolio fixtures grace your home. This Riviera design is a perfect example. It's an enchanting decorative object. And it sheds a flattering champagne glow on you and your home... *indirect* light from the center bowl, a play of jewel-like brilliance from the bulbs. There are Lightoliers for every good taste (two more are illustrated at left) in the showrooms of the authorized distributors listed across the page. They'll show you the complete collection, give you a free, 32-page full color brochure *and*—offer free home lighting advisory service. Or, for brochure, write Lightolier, Jersey City 5, New Jersey, Dept. HGP-47.

See your Lightolier distributor's exciting Lighting Style Show during the month of April. Watch your local newspaper for details.

THE PORTFOLIO FIXTURE DIVISION

# LIGHTOLIER

ARCHITECTURAL LIGHTING • RESIDENTIAL FIXTURES • PORTABLE LAMPS



PROVINCIAL • PERIOD • MODERN

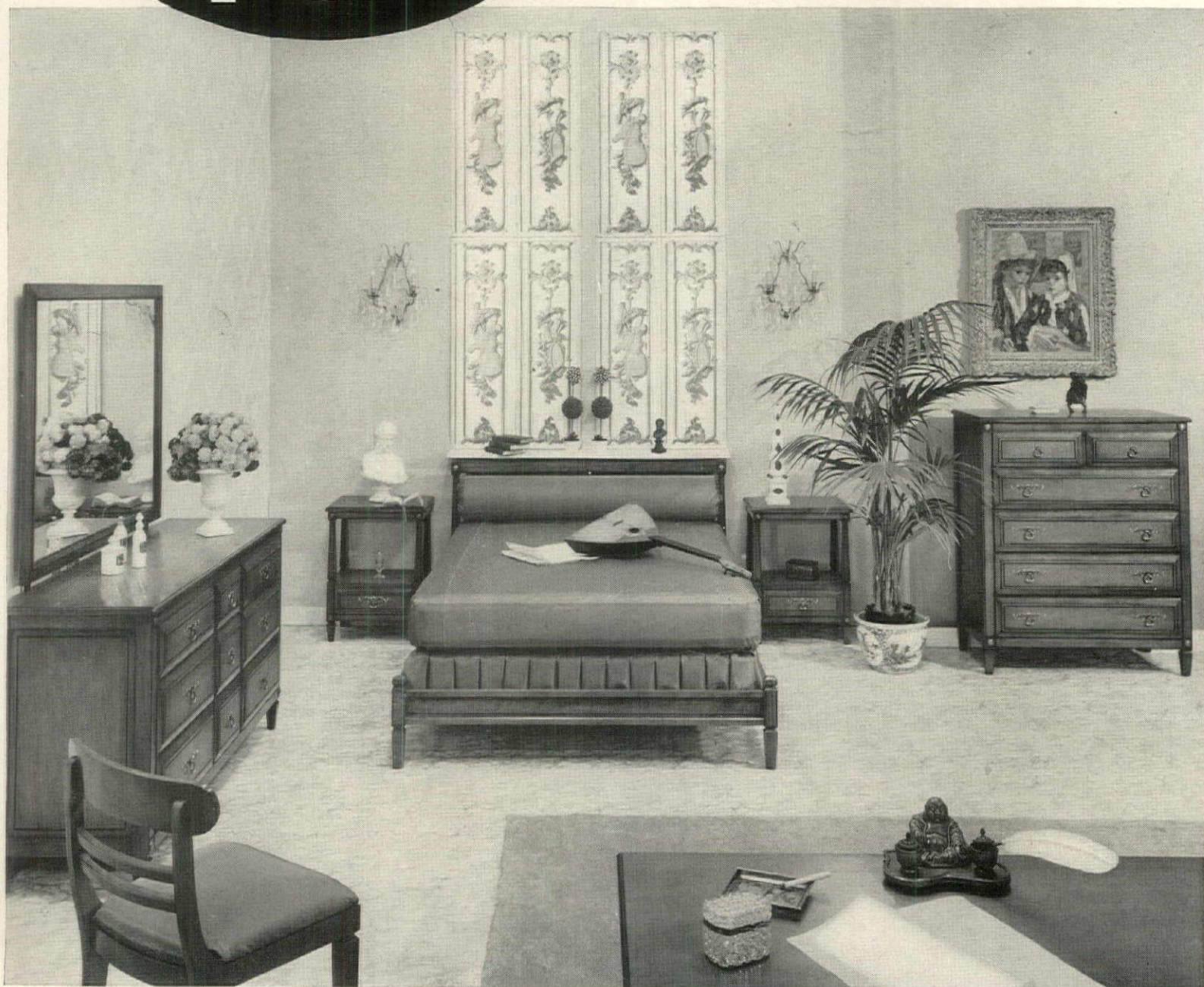
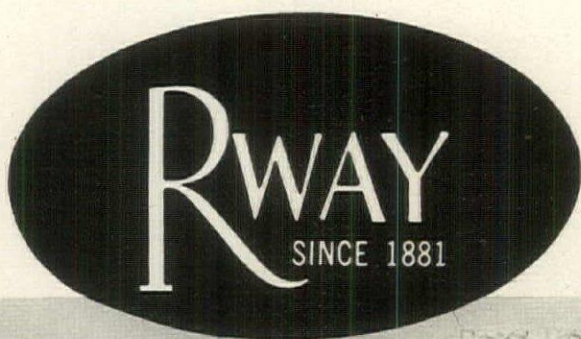
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Visit an RWAY showroom where you can leisurely browse through 50 individual rooms of beautiful bedroom, dining, and living-room furniture.

Rway furniture may be seen only at the company owned showrooms listed below. Consult your telephone book for the address.

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Sold through dealers, decorators, and architects.

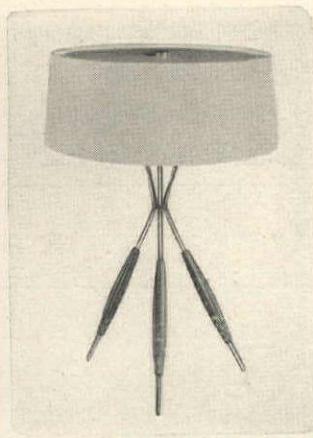
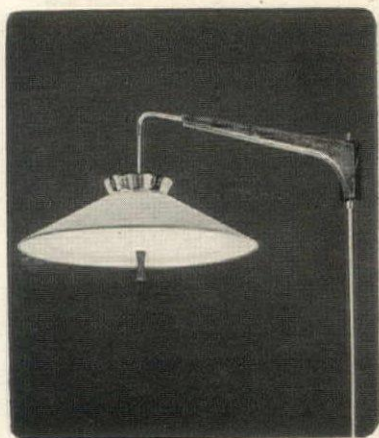
For further information write Rway Furniture Co., Dept. (GA-2), Sheboygan, Wisc.





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... cost less than a spring dress!



Sometimes you want the kind of lamp decorators sing about... a lamp with a special magic. There's a good example up above. The base is sculptured into a flowing Oriental Melon shape. It has the darkly gleaming gunmetal finish of a Ming vase. The silken-textured shade is pleated, washable vinyl. The total effect is rich, dramatic, subtly striking in *any* setting, stunning in a picture window. One of fifteen porcelains you'll find in the nicest stores everywhere. More Lightoliers? Look left at a space saving wall lamp or a slim brass and walnut table lamp. See them now. And for a free brochure, write to Dept. HG-47, Jersey City 5, New Jersey.

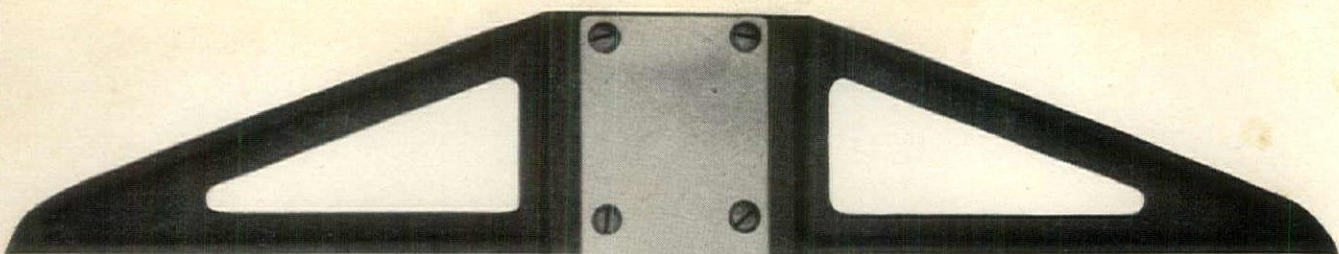
**SHOWROOMS:** New York, Chicago, Los Angeles, San Francisco

THE LAMP DIVISION OF

# LIGHTOLIER

ARCHITECTURAL LIGHTING • RESIDENTIAL FIXTURES • PORTABLE LAMPS





Announcing House & Garden's 1957

# ARCHITECTURAL AWARDS

FOR THE FOUR BEST HOUSES BUILT AND LANDSCAPED IN THE UNITED STATES SINCE JUNE 1954

Millions of houses have been built since H&G last offered an Architectural Award. In the intervening years American home owners have developed an extraordinary awareness and mature discernment which have given rich stimulus to design. As a sponsor, for more than half a century, of good design, H&G is convinced that the time has come again to examine and salute the best of today's residential architecture. To this end H&G opens its 1957 Architectural Awards competition and offers four major prizes, a total of \$3,000. Awards will be presented in two categories.

**PRIZES:**

Houses under 1800 sq. ft.	Houses over 1800 sq. ft.
1st prize ..... \$1000	1st prize ..... \$1000
2nd prize ..... \$500	2nd prize ..... \$500

**ELIGIBILITY:** Any architect or professional architectural designer practicing in the U. S.\* may enter the competition.

**JUDGES:** An independent panel of distinguished architects.

---

**HOUSE & GARDEN'S 1957 ARCHITECTURAL AWARDS**

■ SEND THIS ENTRY FORM TO: Architectural Editor, House & Garden, 420 Lexington Avenue, New York 17, New York.

ARCHITECT: \_\_\_\_\_

BUILDER: \_\_\_\_\_

OWNER: \_\_\_\_\_

LOCATION: \_\_\_\_\_

Size of house:     { Under 1800 square feet \_\_\_\_\_  
                              { Over 1800 square feet \_\_\_\_\_

Submitted by: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

\*Non-professionals are not eligible.

CLOSING DATES: ENTRY FORMS—JUNE 1, 1957



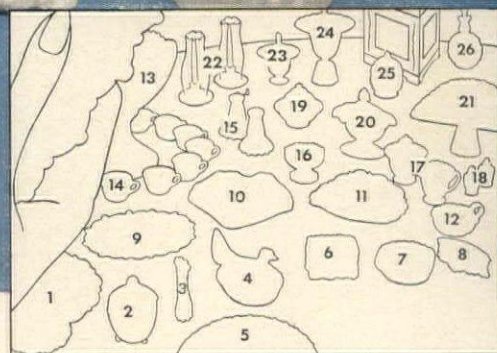


## Why is Fostoria Milk Glass so admired?

You'll know *how much* Fostoria Milk Glass is admired the first time your friends see it! You'll hear them "oh" and "ah" about its porcelain-like beauty, its milky-white smoothness. But that's just part of the reason Fostoria Milk Glass is so prized. You see, Fostoria means authentic milk glass, crafted just like the priceless antiques of Early America. Each

piece is made by hand, molded and shaped one at a time by painstaking craftsmen. Each piece, truly a work of art.

See the Fostoria Milk Glass display at your local store. You'll find many different ideas for gifts. And while you're at it, why not start your own collection of Fostoria Milk Glass! Fostoria Glass Company, Moundsville, W. Va.



- |                                |                                    |
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| 2. Candy Jar & Cover, \$3.50   | 15. Salt, Pepper Mill Set, \$13.50 |
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| 5. Footed Buffet Plate, \$5.50 | 18. Salt, Pepper, pair, \$2.20     |
| 6. Handkerchief Box, \$3.50    | 19. Preserve & Cover, \$4.00       |
| 7. Square Nappy, \$2.00        | 20. Footed Urn, \$10.00            |
| 8. Pin Box & Cover, \$2.25     | 21. Banana Stand, \$9.50           |
| 9. Egg Plate, \$5.50           | 22. Hurricane Lamps, pair, \$9.50  |
| 10. 9" Square Bowl, \$4.25     | 23. Spoonholder, \$4.25            |
| 11. Shallow Fruit Bowl, \$4.25 | 24. Compote & Cover, \$10.00       |
| 12. Handled Nappy, \$1.75      | 25. Candy Jar & Cover, \$3.50      |
| 13. 16" Punch Bowl, \$19.50    | 26. Cologne Flask, \$6.00          |

*all prices slightly higher in the West*







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by **TOMLINSON**

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You can see at a glance why Sophisticate has stolen the hearts of fashion-minded . . . and value-minded . . . homemakers all over the nation.

You'll see too why even one wonderful piece is a head start on the home you've dreamed about. Look again. It's modern furniture, but it has a soft warmth, a "human", yet casually luxurious quality completely in tune with today's informal way of living.

It accessorizes perfectly in almost any mood . . . from the 18th Century to the 20th. It has an exciting variety. You'll love the five rare woods under the rich Emberglo finish. And the three different kinds of hardware . . . the fabulous fabrics . . . the exquisite parquet and inlay effects . . . the exclusive Portuguese marble hitherto used only by jewelry artisans. We know that when you're furnishing for good, you'll start with Sophisticate.

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**Celanese acetate** combines with cotton in "Celalure," the fabric that makes this daintily embroidered new bedroom ensemble the perfect setting for dreams! Just look at the beauties of acetate—in the graceful flow of the draperies, the trim tailoring of the pleats, the freshness of the coloring. Then see how *beautiful* it all stays, how *easy to care for and clean*.

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**Sumergrade bedroom ensemble** in "Celalure" of Celanese acetate and cotton. Pink, yellow or violet solids with matching color flowers embroidered on white coverlet. Quilted coverlet, twin size, about \$45. Pleated dust ruffle, about \$19. Draperies, about \$16 pair. Cafes, about \$9 pair. At B. Altman & Co., New York; The J. L. Hudson Co., Detroit; G. Fox & Co., Hartford; Joseph Horne Co., Pittsburgh; Carson, Pirie Scott, Chicago.

ACETATE...A

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# Keeps foods hot without drying out!

Now you can cook ahead and serve delicious  
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## NEW! TOASTMASTER HOT-FOOD SERVER

Accurately controlled moisture and temperature keep cooked foods  
hot and oven-fresh, without loss of flavor or appearance.

It's almost too good to be true! Now, at last, you can free yourself from routine meal preparation. You can cook when you please, serve when you please. Yes, unbelievable as it may seem, you can now serve deliciously hot food, *hours* after it has been cooked!

It's a completely new, *relaxed* way of liv-

ing! Cook meats, fish, vegetables and pastries when you please, for safe storage in the handy drawers. Unlike an oven or conventional food-warmer, this appliance keeps foods *hot*, without drying out or overcooking.

There's nothing else like it for household use! And rest assured, it works beautifully.

Leading restaurants and hotels have used Toastmaster Hot-Food Servers with great success for *years*. Once you get a taste of this fabulous, leisurely new way of living, you'll wonder how you ever managed without it. Easily installed in standard 24" base cabinets — operates on 110V. Mail the coupon today!



**Entertain graciously!** Dinner parties are easy when meals are cooked in advance and served deliciously hot!



**For odd-hour meals!** Your late-working husband or tardy teenagers can enjoy tasty hot food at any hour!



**Children can serve themselves!** Even in mother's absence, youngsters can help themselves to a hot meal!

*Sounds good to me!*

HG-47

TOASTMASTER PRODUCTS DIVISION  
McGraw-Edison Company, Elgin, Illinois

Please tell me more about this exciting new appliance, and give me the name of your nearest dealer.

Name \_\_\_\_\_

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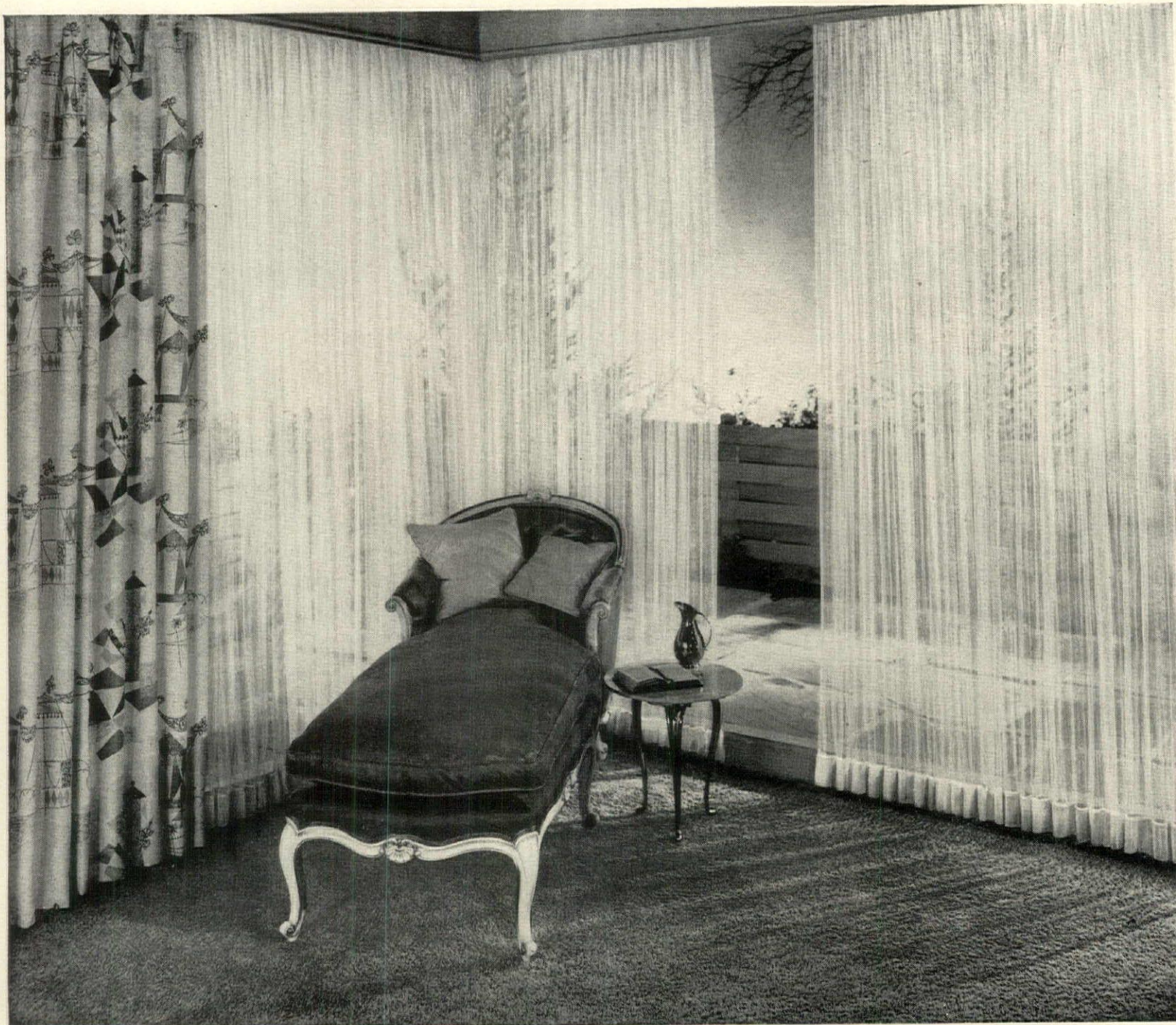
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## DACRON<sup>®</sup> brings your curtains sheer beauty, REG. U. S. PAT. OFF. long, long wear...easy care, too!

Luxurious beauty, built-in crispness, good sunlight durability . . . that's what DACRON\* polyester fiber brings to your curtains! And more, besides. You'll discover curtains of DACRON last longer, wash easier, retain their shape, and need little, if any, ironing. You'll find pure whites and soft pastels in ruffled, tailored and tiered decorator styles to flatter every window in your home. For free curtain decorating booklet, write: E. I. du Pont de Nemours & Co. (Inc.), Dept. N-5503-B, Wilmington 98, Delaware.



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BETTER THINGS FOR BETTER LIVING...THROUGH CHEMISTRY

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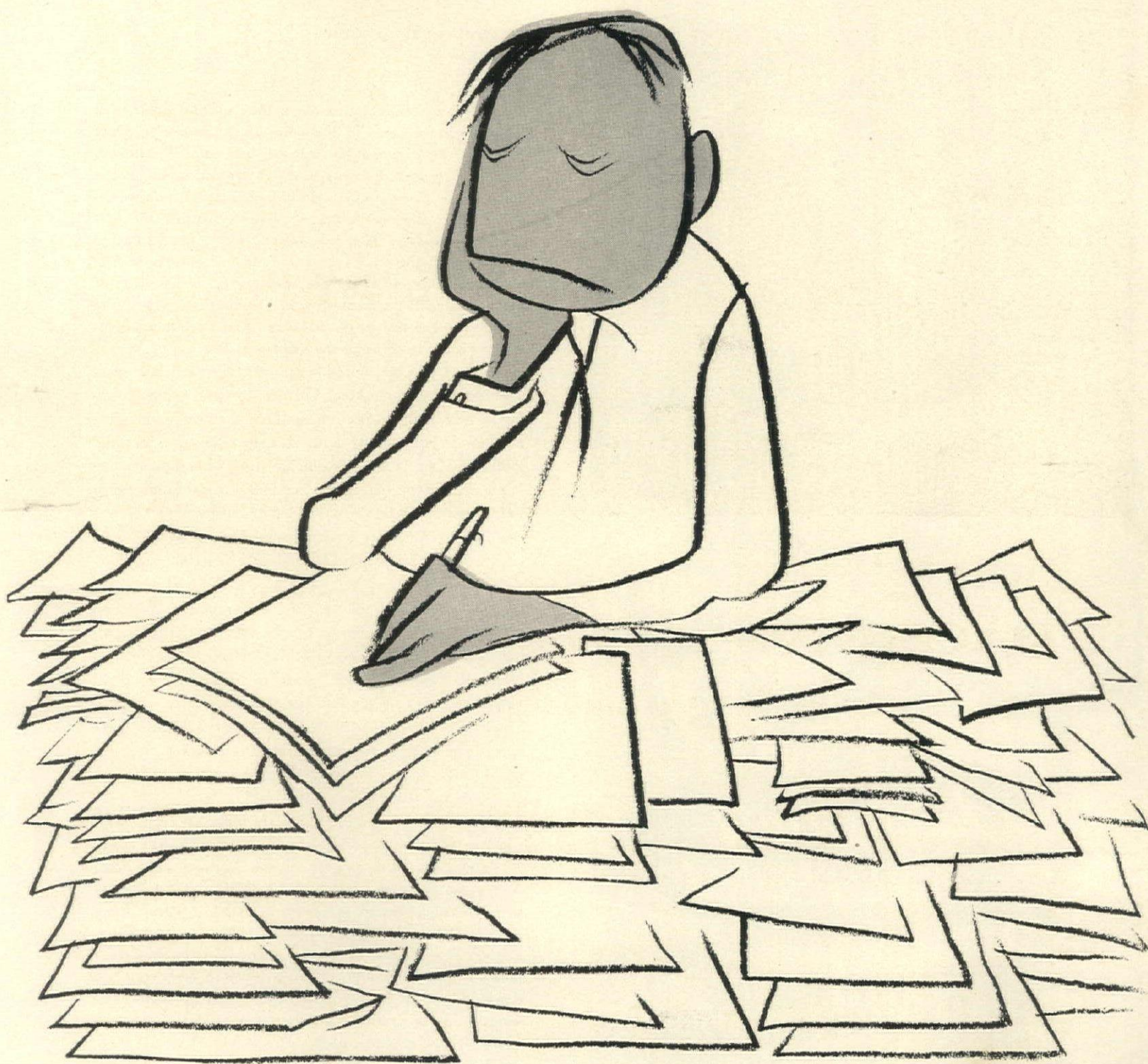
EXCITING NEW THINGS ARE HAPPENING IN "DACRON"



# H & G's GAMBIT

APRIL, 1957

*A section on the arts in the home*



OSBORN



—for Dining en famille

OR DRAMATICALLY FORMAL,  
DISTINGUISHED STYLING IS  
THE ESSENCE OF BACKGROUND



*Fair Lady*

— a design masterpiece of Solid Elm and  
Elm Veneers in warm nut brown tones.



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MANUFACTURING COMPANY  
HICKORY, NORTH CAROLINA

Ask your dealer to show you this group or write for descriptive folder to Dept. G

# GAMBIT

## FLAUBERT THE DECORATOR

By Francis Steegmuller

A young woman wearing a blue merino dress with three flounces came to the door of the house to greet Monsieur Bovary, and she ushered him into the kitchen, where a big open fire was blazing. Around its edges the farm hands' breakfast was bubbling in small pots of assorted sizes. Damp clothes were drying inside the vast chimney-opening. The fire shovel, the tongs, and the nose of the bellows, all of colossal proportions, shone like polished steel; and along the walls hung a lavish array of kitchen utensils, glimmering in the bright light of the fire and in the first rays of the sun that were now beginning to come in through the windowpanes.

It was just a hundred years ago that French readers first made the acquaintance of that "young woman wearing a blue merino dress with three flounces" and were ushered by her, along with Monsieur Bovary, into the kitchen of her father's Normandy farm. Flaubert's novel *Madame Bovary*, on which he had worked almost five years, was published in April, 1857, and its readers knew that to the world's literature something new had been added. Never before had a woman's thoughts and emotions been so analyzed; never before had the physical details of her life been so meticulously described. And those two great innovations were really one: for never before in a novel had a heroine's clothing and furniture been so intertwined with her *self*, made to mirror not only the outer conditions of her life, but also her very psychology. Flaubert's descriptions of Madame Bovary's furniture are more than mere vignettes of French interiors at the time of Louis-Philippe: the story of Madame Bovary's furniture tells the story of her life.

A page or two after the description of the kitchen comes a picture of another room in the farmhouse:

Charles went down to the parlor on the ground floor. At the foot of a great canopied bed, its calico hangings printed with a design of people in Turkish dress, there stood a little table on which places had been laid for two, a silver mug beside each plate. From a tall oaken cupboard facing the window came an odor of orris root and damp sheets. In corners stood rows of grain sacks. The room's only decoration, hanging from a nail in the center of the flaking green-painted wall, was a black pencil drawing of a head of Minerva framed in gold and inscribed at the bottom in Gothic letters *To my dear Papa*.



**TV** H. Allen Smith

**Music** Roland Gelatt

**Q. & A.** Felicia Marie Sterling

**Antiques** Gregor Norman-Wilcox

**Art** Emily Genauer

**Letter from Paris**

**Letter from London**

## Books

A signed head of Minerva in a gold frame! The young woman in the blue merino dress *draws*, and draws Minerva! What is she doing on a farm, among the grain sacks? Bovary, the doctor, come to set her father's broken leg, wonders; so does the reader. Already, clearly, the heroine is extraordinary. And as the novel progresses her surroundings tell us progressively more about her.

Here is her arrival, as a bride, in her new home, the house in the small town of Tostes, where her husband had lived with his first wife:

The brick house-front was exactly flush with the street, or rather the road. Behind the door hung a coat with a short cape, a bridle, and a black leather cap; and on the floor in a corner lay a pair of gaiters still caked with mud. To the right was the parlor, which served as both dining and sitting room. A canary yellow wallpaper, set off at the top by a border of pale flowers, rippled everywhere on its loose canvas lining; white calico curtains edged with red braid hung crosswise down the length of the windows; and on the narrow mantelpiece a clock ornamented with a head of Hippocrates stood proudly between two silver-plated candlesticks under oval glass domes. Across the hall was Charles's small consulting room, about 18 feet wide, with a table, three straight chairs and an office armchair. There was a fir bookcase with six shelves, occupied almost exclusively by a set of the Dictionary of the Medical Sciences, its pages uncut but its binding battered by a long succession of owners. Cooking smells seeped through the wall during office hours, and the patients' coughs and confidences were audible in the kitchen. In the rear, opening directly into the yard (which contained the stables), was a big ramshackle room with an oven, now serving as woodshed, wine bin and store room; it was filled with old junk, empty barrels, broken tools...

Emma went up to the bedrooms. The first was empty; in the second, the conjugal chamber, a mahogany bed stood in the alcove hung with red draperies. A box made of seashells adorned the chest of drawers; and on the desk near the window, standing in a decanter and tied with white satin ribbon, was a bouquet of orange blossoms—a bride's bouquet: the other bride's bouquet! She stared at it. Charles noticed, picked it up, and took it to the attic; and as her boxes and bags were brought up and placed around her, she sat in an armchair and thought of her own bridal bouquet, which was packed in one of those very boxes, wondering what would be done with it if she were to die.

(Continued on page 177)

Francis Steegmuller, a frequent contributor to H&G, has made a new and long-awaited translation of Madame Bovary, scheduled for April publication (Random House, \$3.95) in observance of the 100th anniversary of the Gustave Flaubert masterpiece. These excerpts are evidence of Mr. Steegmuller's fitness for the task.



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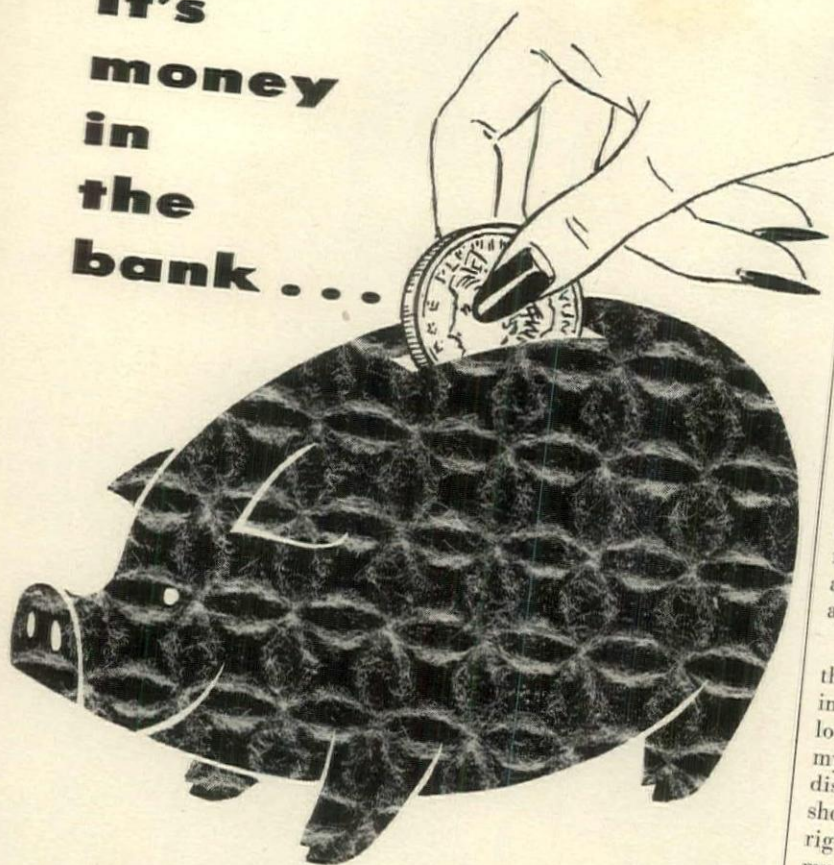
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## Home Screen

### TATER PEELING

By H. Allen Smith

When Dr. Bergen Evans began appearing regularly on television, someone approached his father, who lives in Ohio, and asked him if he intended buying a TV set. "I should say not," he replied. "What could I do with it after I got it, except sit and look at it?"

Fraught as he is with wisdom, the elder Evans overlooked one important point. He could sit and look at it and gripe. Just recently my neighbor Avery and I were discussing the quality of dramatic shows on television. "They're all right," said Avery, "but there's too much necktie-tyin' in them." This was a thing I hadn't particularly noticed before, but now I became acutely conscious of it, and it seemed to me that every time I tuned in a television play some actor would be putting on a necktie.

Necktie-tyin' doesn't bother me too much, though I wouldn't want to sit through a solid 60 minutes of it. My own critical objections are directed mainly against certain technical flaws in television. I watch a good many of the dramatic productions and find myself complaining about the small bobbles which often destroy the mood of the piece being played. These bobbles aggravate my nerves to such an extent that sometimes I grow light-headed and am tempted to switch the thing off and try my hand at a book or a magazine.

With all their money and all their know-how the TV people haven't yet licked the Say When problem. This is a contretemps which occurs with distressing frequency in television drama. Let us say that the camera cuts abruptly from a barnyard scene to a farmhouse kitchen. Grandma is sitting at the kitchen table, a potato in her left hand and a paring knife in her right. The knife is poised over the potato. At the instant we first see Grandma, she is staring tensely off-scene, her alert and somewhat nervous glance clearly demanding, "Say when!" She gets a signal, her head jerks around and she begins peeling the potato.

We might assume that this situation could be easily corrected by having Grandma start peeling the potato eight or 10 seconds before the camera opens on the scene. The chances are, however, that

when she starts to peel Grandma also has to do something. Perhaps she has to say, "Hey, Paw! Fetch me a bucket uh taters!" She is certain that as she peels she shouts the camera. That's why she looks so nervously toward the prompter.

There must be some way of telling her exactly what she should go into her chair. Perhaps her chair could be wired so that the prompter could give her a light electrical shock. Or she could be plunked with a soft B from an air rifle back in the wings. If neither of these methods is workable, let a stagehand go into the flies and at the prompter's command, drop a six-pound shot into the potato bucket. This would make a loud and unseemly noise but a crash could be explained away as changing Grandma's line. "Laucks! I must be a-heckin' things. Hey, Paw! Fetch me a bucket uh taters!"

A second problem which plagues the TV producers (and me) is that of the Inexplicable Shadow. It seems to appear at the most illogical moment in a television play. Let us suppose that John Baragrey and Neva Patterson, who is the wife of John's best friend, are lost in the desert. We already know that there is not supposed to be another human being within 500 miles, and no animal taller than a kangaroo rat. John speaks: "Do you realize, my dear, that we may never get out of this alive?" Neva responds: "Oh, Vilhjalmur, my darling!" and she flings herself into his arms. As they engage in their tender but illicit grapple, suddenly the shadow of a man falls across the scene. We at home think, "Good God! Her husband's found 'em!" But it isn't her husband . . . it's the assistant director, or it's the boy from the drugstore bringing a container of coffee to the sound-effects man. My own feeling is that someone should take a ball bat and quietly stun the party who is casting the shadow. I'm told by TV people, however, that the party who should be stunned, in all probability, is the party who supervised the lighting. Perhaps they'll work it out eventually, maybe by simply stunning a number of parties.



## DRAMATURGY: A Study

Also I would like to see something done to alleviate the inhuman suffering inflicted on the TV newscaster between the time he bids his audience good-by-for-now and the time the control room fades away from his face. This period often lasts as long as 10 seconds but it must seem 10 hours to the man who has to sit there staring into infinity. He tries to smile, but the result is often more of a grimace, as if he'd suddenly been taken with a cramp in his leg.

This unhappy situation can be easily rectified, and in a manner that will add zest and novelty to the program. Assuming that the control room is going to keep the camera on the newscaster after he has finished what he had to say, then the newscaster should give himself something interesting to do during that uncomfortable 10-second interlude—something that would both amuse the audience and serve as a trademark for himself. The identifying trademark in TV is a worthwhile device, but the girls seem to do better with it than the boys. A young woman who forecasts weather out of New York always concludes with the catchphrase, "Have a happy." Miss Wendy Barrie, the giggly soubrette, winds up her telecasts with, "Be a good bunny." Dinah Shore throws a kiss the way Walter Johnson used to throw a baseball. Why shouldn't the boys employ some distinctive action to occupy that embarrassing period we've been talking about?

If they do it, I suppose each man will want to choose his own gimmick, but I have a few suggestions to make. Immediately after a newscaster says, "Good-by," or, "Good-night," he could:

1. Start playing a game of jacks.

2. Leer at someone offstage, beckon in pretty secretary and have her climb into lap as at close of day.

3. Pick up and begin studying book plainly titled, *Talking Self-Taught*.

4. Wash out mouth with soap.

5. Pick up squirt gun, load it from inkwell, aim it straight at camera lens and black out the picture.

6. Snatch up banjo and start playing and singing the ballad, *Git That Camera Offa Me, Todhunter, I'm Already Overexposed*.

7. Hurl sheets of script wildly into the air, at the same time crying out, "Another day, another dollar!"

Any one of these activities would, I feel, add glamour and distinction to a news program. Plus identification. Let the telecaster keep in mind the fact that there are some people who get so interested in the news that they overlook the name of the person who's giving it to them. It would be much easier to recall the identity of a newscaster if he washed his mouth out with soap at the end.

These are but a few of my criticisms of TV techniques. I don't think I've been as severe with the medium as other people. As has been frequently observed, we have become a nation of at least a 100,000,000 critics, and the virus has spread to the very young. Just recently I heard of a New York City child, a boy of seven, who was sitting before the television set while his father tried to read the newspaper.

"Know something, Daddy?" the child asks.

"What?" says the father.

"Donald Duck overacts."

END

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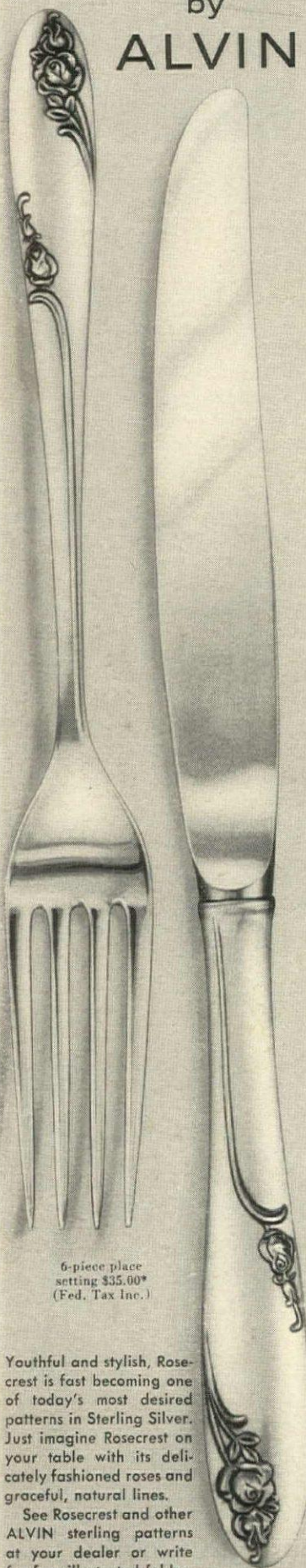
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## Turntable

# TOMORROW'S MASTERS

By Roland Gelatt

YOUTH, they say, has never been so well off. But don't tell that to a young musician. In the domain of music—"classical" music, that is—the young man has been until lately pretty much the forgotten man. No other important field of endeavor has been so dominated by elder luminaries. The late Arturo Toscanini (who remained active until his 87th birthday) stands out as the prime example of musical longevity, but he was by no means unique. Sir Thomas Beecham, Pablo Casals, Wanda Landowska, Pierre Monteux, Artur Schnabel, Leopold Stokowski and Bruno Walter all have attained venerable age without entertaining any thought of retirement. It has been our great fortune to have these veterans with us, but their long careers have not made things easy for the young generation.

It is with that generation, the musicians under 40, that I propose to deal. Several are at last beginning to emerge from the shadows cast by their elders, and for this we can in large measure thank the record industry, which in recent years has turned a receptive ear to youth's rapping at the door. Sound commercial reasoning underlies this burgeoning interest in the nonvenerable generation. History shows that most musicians of high stature prove their mettle at an early age. Toscanini was invited to open the season at La Scala when he was 31; Stokowski began making news with the Philadelphia Orchestra at the age of 30; Landowska became the world's first lady of the harpsichord while she was still in her 20s. To record company executives the moral seems clear: tomorrow's "names" had better be signed on the dotted line today.

The ranks of pianists especially are crowded with talented young performers of whom the record industry expects great things. Perhaps the most promising, and certainly the most whimsical, is a 24-year-old Canadian named Glenn Gould, who in little more than a year has become one of Columbia Records' most salable artists. Mr. Gould is plainly a "character." He comes to recording sessions equipped with a large assortment of pills, bottles of spring water, and a collapsible chair of his own devising; at a concert he is likely to sit down at the piano, cross his legs, and gaze un-

concernedly into space until it is time for him to begin playing; he is forever avoiding chills and has been seen wearing overcoat, muffler, and gloves on a muggy June afternoon. Fortunately, along with these amiable idiosyncrasies go a technique of magnificent assurance and an interpreting flair. Glenn Gould has something to say when he makes music, as his Columbia recordings of Bach's *Goldberg Variations* (ML 5060) and three piano sonatas of Beethoven (ML 5130) demonstrate.

While Glenn Gould is like nobody else—a law unto himself—most of his more conventional contemporaries are referable to one or more of their elders. Leon Fleisher, for example, a San Francisco-born pianist of 28 who won the Queen Elisabeth International Music Competition in Belgium five years ago, is often compared to his teacher, the late Artur Schnabel. He speaks well for Fleisher that he is able to sustain this daring comparison quite successfully. For recorded evidence, listen to his version of the ethereal Sonata in B flat by Franz Schubert (Columbia ML 5061).

Schubert of a markedly different stamp is heard in Gary Graffman's recording of the *Wanderer Fantasy* (RCA Victor LM 1012). Here the playing has the massive strength and virtuosity associated with Vladimir Horowitz. Graffman, a native New Yorker born in 1928, has not studied formally with Horowitz, but the latter's influence is clearly evident in the *Wanderer Fantasy* and, even more noticeably, in the dazzling sonatas by Serge Prokofiev on the other side.

A sampling of significant young pianists must also include: Friedrich Gulda, a supposedly serious, bespectacled Viennese who built his reputation on Mozart and Beethoven and then startled the musical world by successfully negotiating the totally alien idiom of modern jazz at Manhattan's Birdland Restaurant and the Newport Jazz Festival; Eugene Istomin, an American protégé of Pablo Casals; and Paul Badura-Skoda, another talented youngster from Vienna, whose New York debut a few years ago was preceded by a series of estimable recordings. Gulda the classicist can be heard in Mozart's Piano Concertos Nos. 25 and 26 (London LL (Continued on page 47)

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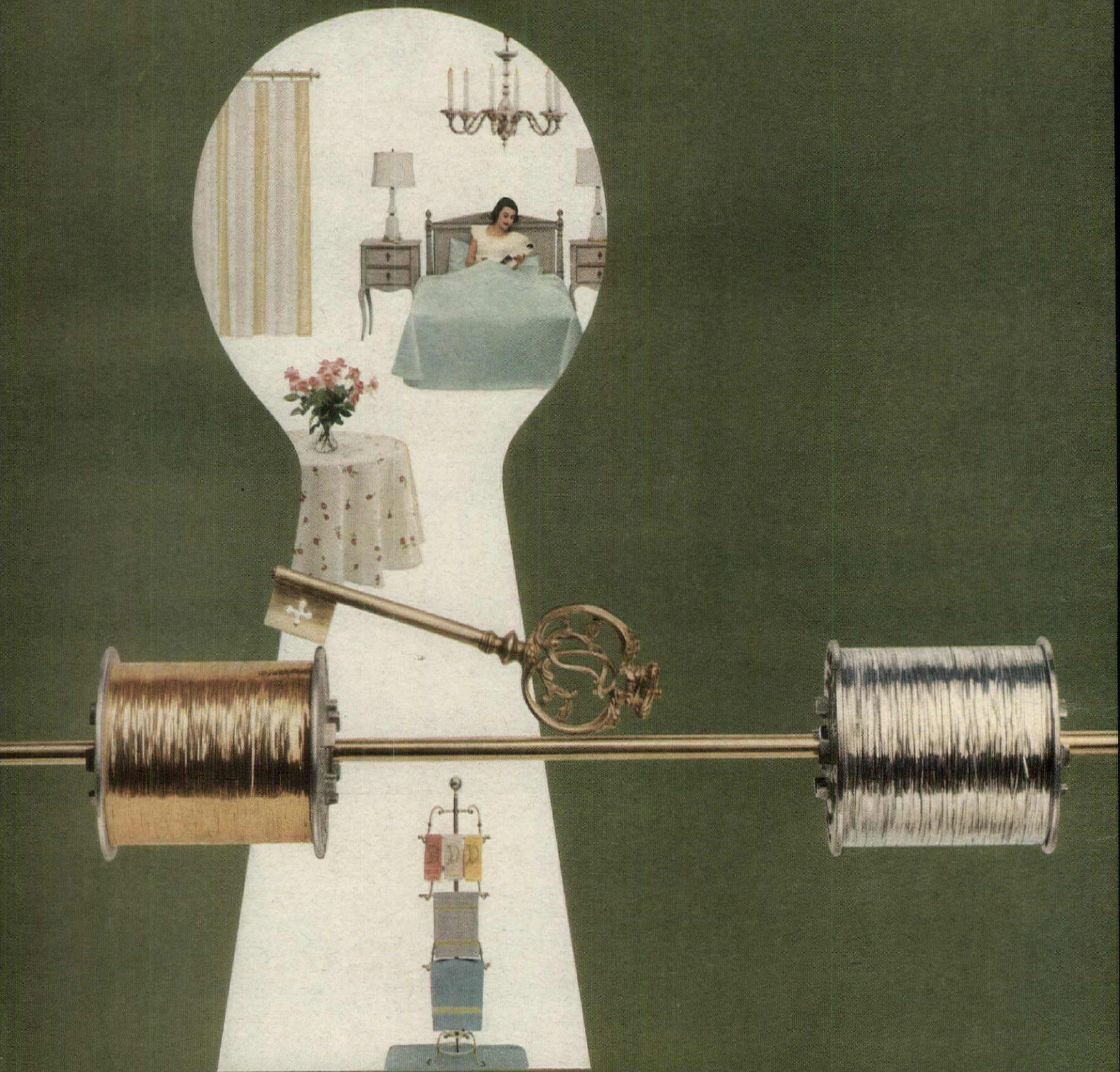


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## Turntable

(Continued from page 42)

1370); Istomin in the Chopin Nocturnes (Columbia SL 226); Badura-Skoda in the Schubert Impromptus (Westminster 18060).

The young violinists are somewhat less numerous than the pianists and, to my taste, rather less interesting. Technical accomplishment they exhibit in abundance, but not the musical communication that characterized the art of, say, Fritz Kreisler. The aspirant who probably comes closest to this kind of communication is Isaac Stern, whose unfailing competence has made him, at the age of 36, one of the world's busiest and most highly paid virtuosos. Among his extensive recordings those made under the direction of Casals are especially notable for tasteful musicianship. In the Bach Concerto for Violin, Oboe, and Orchestra with Casals conducting and Marcel Tabuteau as co-soloist (Columbia ML 4351), and in the Casals-directed Sinfonia Concertante of Mozart (ML 4564), Stern conveys a warm, ingratiating lyricism. Michael Rabin, Stern's junior by 16 years, is similarly endowed with fleet fingers and strong projection, and he seems similarly on his way to renown. This young American has already made several recordings ranging from well-knit unaccompanied Bach (the Sonata No. 3, on Angel 35305) to brilliantly ex-

ecuted Paganini (the Concerto No. 1, on Angel 35259).

The conductor's podium has been the hardest rampart of all for young musicians to scale, mainly because remarkably robust and proficient elders dominate it. Opportunities for the under-40 generation have been discouragingly sparse. However, Leonard Bernstein, after a decade of sporadic guest-conducting, has at last been offered a secure berth—sharing direction of the New York Philharmonic-Symphony with Dimitri Mitropoulos, beginning next season. Meanwhile, you can enjoy the dynamic gifts of this talented young man (as conductors go, 38 is very young indeed) on a goodly number of records. I am particularly fond of his interpretations of Ravel's Piano Concerto in G (conducted from the keyboard, on RCA Camden 214) and of Milhaud's *Création du Monde*, both jazzy pieces that accord closely with Bernstein's own musical bent. From Europe come enthusiastic reports of Wolfgang Sawallisch, aged 33, who has already been guest conductor of the Berlin Philharmonia and other major orchestras. Angel Records has issued a sample of his work with the Philharmonia Orchestra, the Dvorak Fourth Symphony (Angel 35214). **END**

### RECOMMENDED NEW RECORDINGS

**Beethoven: Sonatas Nos. 8, 14, & 23** (Egon Petri, piano). The *Pathétique*, *Moonlight*, and *Appassionata* performed in rugged, monumental style by a 76-year-old veteran who emerged from retirement recently to make an extensive series of new recordings. (Westminster XWN 18255)

**Ravel: La Valse; Valses Nobles et Sentimentales** (St. Louis Symphony, Vladimir Golschmann, conductor.) Lifting, refined playing and superb sound. The Debussy *overside* is satisfactory though not the most compelling on records. (Columbia ML 5155)

**The Art of Elisabeth Rethberg.** A treasurable memento for those who heard the soprano at the Met 20 or more years ago; and an ear-opener for those who didn't. The cool controlled vocalism in Mozart, Verdi, and Wagner sounds as enchanting as ever, and the reissued recordings hardly betray their age. (RCA Camden CAL 335)

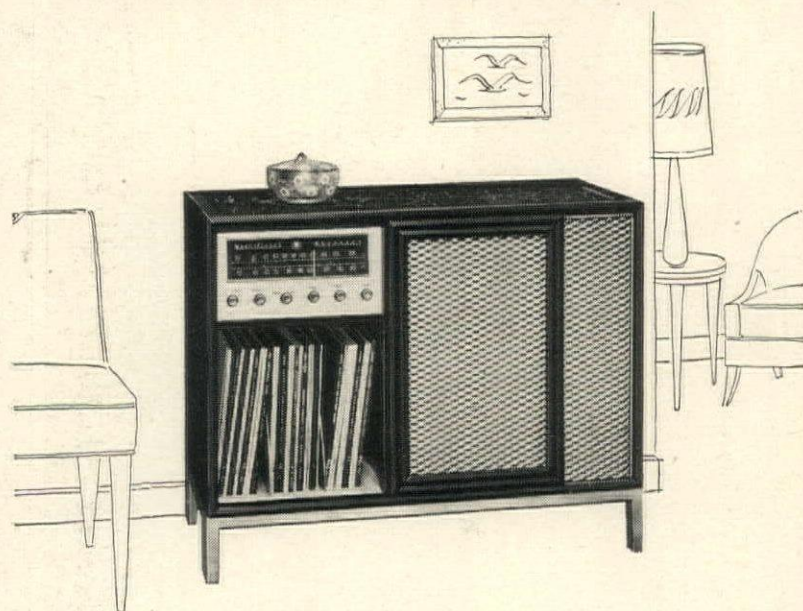
**Saint-Saëns: Piano Concerto Nos. 2 & 4.** (Jeanne-Marie Darré, piano; Orchestre National, Louis Fourestier, conductor.) Glittering tinsel displayed with rare conviction by a highly competent French pianist. The concluding *allegro* of No. 4 is stupendous. (Capitol P 18036)

**Verdi: Verdi and Toscanini.** A mélange of Verdi on two LPs notable for the most exciting Fourth Act of *Rigoletto* ever recorded. Zinka Milanov and Jan Peerce surpass themselves as Gilda and the Duke. The sound as captured in Madison Square Garden in 1944 is not the highest fi, but who cares? (RCA Victor LM 6041)

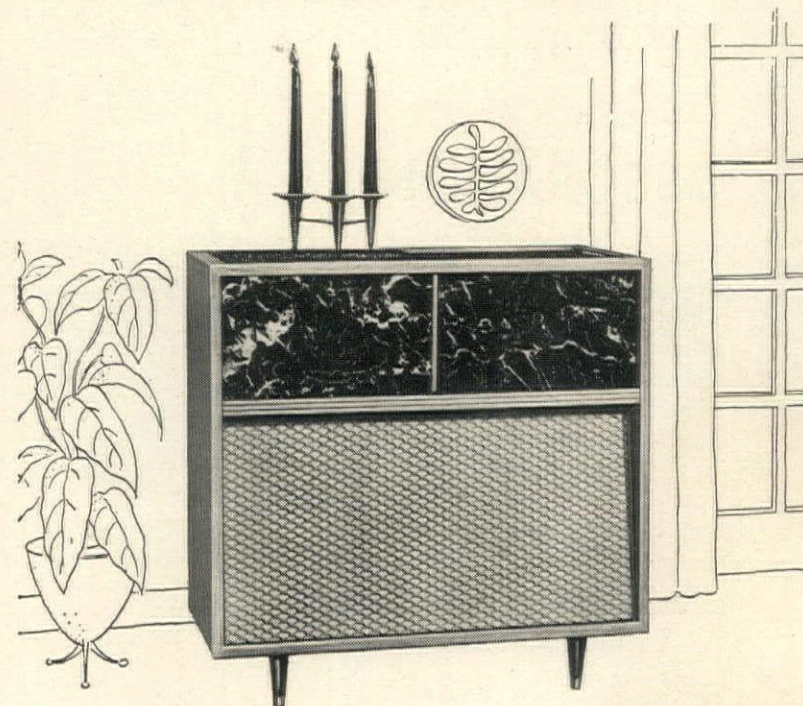
**Wagner: Wesendonck Lieder.** (Kirsten Flagstad, soprano; Vienna Philharmonic, Hans Knappertsbusch, conductor.) At 61 Flagstad cannot send forth high tones with the solid abandon of old, but she remains champ in the Wagner league. On the reverse are excerpts from *Lohengrin*, *Die Walküre*, and *Parsifal*. Glowing sound. (London LL 1533)

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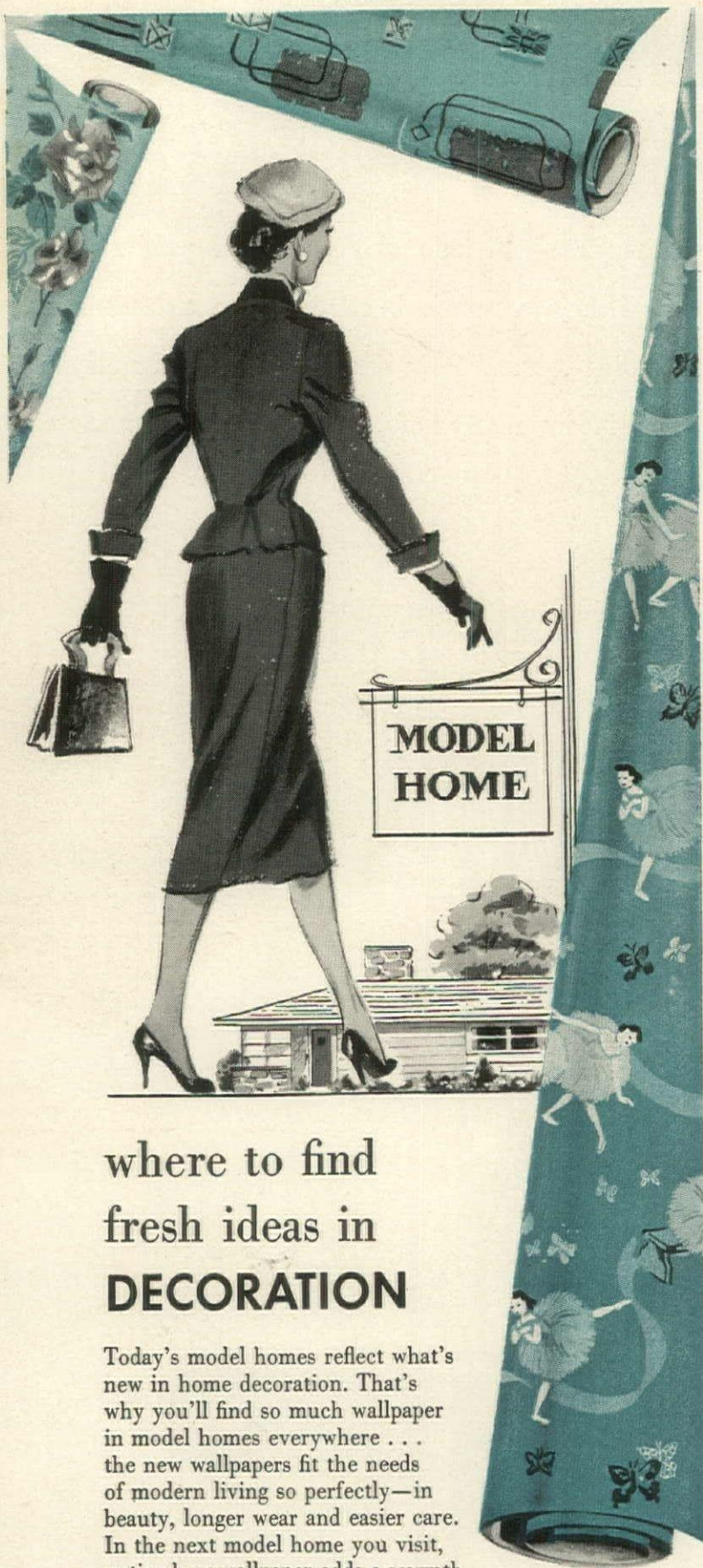
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## Antiques

## QUESTIONS &

*This column is devoted to questions about old things. Letters will be answered either on this page or by mail. No attempt at evaluating antiques will be made. One question to a letter, please.*



*This bureau has been in my family for generations, inherited from sea-captain ancestors in Falmouth. I have been told the brasses are original. Is it English or American? Mrs. E.H.C.—Watertown, Mass.*

If the brasses are indeed original, the style of your chest of drawers relates it to the American Chippendale of the late 1780s. At this period the stamped oval brasses of Hepplewhite style were first used.



*This is a sketch of the mark on a huge platter given to me. I am curious about its age and origin. A.C.J.—Youngstown, Ohio.*

Your mark, one not commonly seen, indicates Doulton (Lambeth and Burslem works, England) earthenware. The platter was made around 1885.



*I have a few pieces of an old tea set with this mark. Where and when was it made? A.A.B.—Ft. Leonard Wood, Mo.*

The Staffordshire firm of W. Adams & Sons made a variety of wares with eagle marks, chiefly during the first half of the 19th century. Much of this was destined for the American market.



*This chair came from a European antique dealer, and the dark wood is carved with flower and dragon designs. Where did it originate? T.C.M.—New Orleans, La.*

Your chair is a Chinese adaptation of an 18th century European one and is probably contemporary with its 18th century model.



## ANSWERS By Felicia Marie Sterling

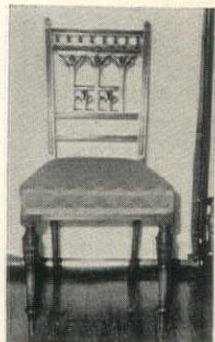


42

How old are the two Chinese jars I bought at an antique shop recently? R.D.H. Jr.—Greensboro, N. C.

44

Your vases follow the K'ang Hsi (1662-1722) pattern but the marks and color are not K'ang Hsi. The vases are probably reproductions.



I am enclosing a picture of one of six rosewood carved dining room chairs which I inherited recently. Could you give me any information about them? E.S.B.—Boston, Mass.

Your chairs are Victorian Gothic with its characteristic arched detail. They date *circa* 1875.



JTH JHM

Can you identify these marks on the stopper of a half gallon green glass decanter with reed cover? The lid is made for a padlock. R.W.—Sacramento, Cal.

This snooper-proof stopper was made of sterling silver at Birmingham, England, in 1904.

9447  
46

Will you please explain the marking on my figurine of Madame Récamier? E.N.—St. Louis, Mo.

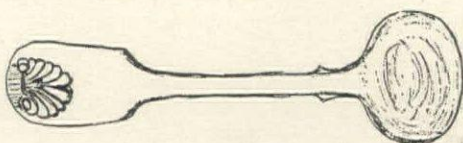


Your mark represents the Kister factory in Scheibe, Thuringia, Germany, founded in 1834.



I have two hand carved tables with light brown marble inserts on top. Please give me any information you can on them. Mrs. N.S.—Flushing, N. Y.

These look like teakwood pedestals (for vases or jardinières) made in China in the 19th century.



I am enclosing a sketch of a silver salt spoon and its markings. I would appreciate knowing its age. Mrs. G.E.S.—Palmerton, Penna.

Your spoon was made in London, England, in 1881 by Brownell & Rose.

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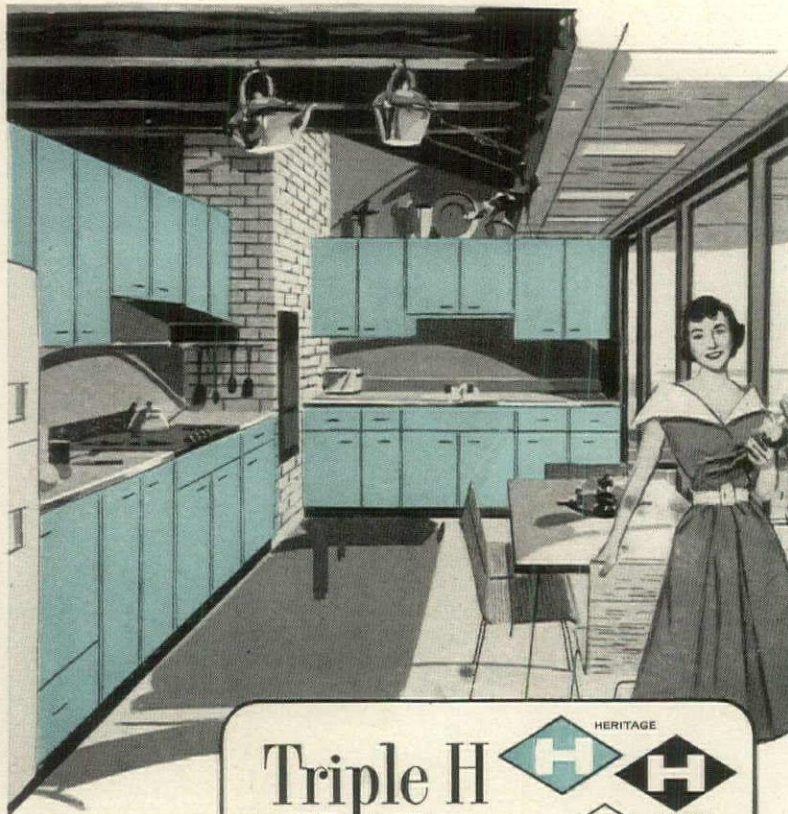


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**Antiques**

**EARLY  
AMERICAN GLASS**

**PART I**

By Gregor Norman-Wilcox

Among the exhibits awaiting visitors at the Jamestown (Va.) 350th anniversary Festival (it starts April 1 and continues through the year) is an oak-timbered, thatched-roof reconstruction of America's first factory. The building stands on the original foundations at Glasshouse point where the first American glass was made in 1608, a year after the founding of the colony.

The birth of this industrial infant so long ago was an occasion of interest both at home and abroad. Displaying the proper booster spirit, Captain John Smith proudly reported that there was glassmaking "mere a myle from Iames Towne." The London Company sent glassmakers to the colony, a glass furnace was built and the returning ships carried samples of glass, the first "Made in America" goods shipped from the colonies.

But making glass for export turned out not to be profitable though the manufacture of glass beads for the Indian trade was highly rewarding. For the next 100 years, disappointing venture after venture expired before it was well begun; partners quarreled or ran out of money; enterprises were poorly planned (a furnace "when the fire was put in it flew to pieces") or the workmen absconded. Among the few early glass factories were those established at Salem, New Jersey (1641-43), New York (1645-64); New York (1752-67); at Braintree, Massachusetts (1750-56), and all these were doomed to failure. Actually very little is known about the history of these unhappy early failures.

What was produced is conjectural. For the most part, the establishments were "green glass" houses (that is, makers of window-glass and bottles) and glassware was not their regular output. Jugs, cups and bowls would be made by the workmen after hours, using poor leftover material to fashion articles for family use or for gifts.

Everywhere in the colonies potbakers' workshops supplied local people with plain red-clay mugs and beanpots, jugs and milkpans for kitchen and dairy. At table this sturdy pottery appeared with pewter and "treen" or woodenware.

But anyone could bake a dish, and clays for making red earthenware (or after about 1730, stoneware, too) were abundant. Glassmaking was something else—suitable beds of sand were not so easily found, and men with know-how were even scarcer.

Worst of all, official policy retarded glassmaking. England discouraged any colonial manufactures, intending (as General Thomas Gage said in 1772) to "cramp their Trade as far as can be done prudentially." The colonists were to stay customers, exporting raw materials which were shipped back in the form of British-made goods. A most advantageous arrangement—for Britain, of course.

Something "imported" always has prestige, and fashionable persons preferred what came from abroad. What was then left to the American maker was only a poor market looking for utility stuff at bargain cost.

(Continued on next page)



LIGHT GREEN JERSEY-TYPE "LILYPAD" PIECES MADE FROM 1835-50



## Wistarberg, 1739-80

The first successful American glass furnace was established in 1739 at Alloways Creek, near Salem, in southern New Jersey. Caspar Wistar built it, and when he died in (1752) his son Richard continued the Wistarberg works until 1780.

Wistar is one of two great names in early American glass—Stiegel's the other—only "discovered" in 1914 when Hunter's *Stiegel Glass* was published. Little is known about Wistar and too much about "Baron" Stiegel, an eccentric who caught the modern fancy, even became the subject of a novel, *One Red Rose Forever*. Actually what these men made is lost in myth and speculation. Let nobody sell you a piece of either Wistar or "real Stiegel" glass, for no man alive could identify it.

For convenience, these names are now given to two quite different traditions or schools of glassblowing technique. The Wistarberg type later spread northward into New York State, the Stiegel type westward into Ohio. Both persisted for a century, constantly re-

peated by a roving lot of skilled glassworkers. Specific sources can seldom be ascertained, or better than approximate dates assigned.

Obviously, when collectors speak of these long-lived types as "early" American glass, they mean early-looking. Just as Queen Anne furniture was made here until the 1780s and Chippendale pieces until after 1800, pre-Revolutionary types of glassware were still being made in Victorian times.



SOUTH JERSEY-TYPE JUGS. CENTER ONE (1825) HAS ENAMEL LOOPING

Wistarberg glass (and its grandchild, the Jersey-type glass of New York) beautifully ex-  
(Continued on next page)

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## Antiques

## EARLY

pressed the sensuous qualities of glass itself, for they employed the ancient craft of using blobs of glass to decorate glass. Perhaps a spiral thread of glass was applied to neck of decanter or throat of jug and sometimes "loopings" of white-enamel unevenly dragged through clear aquamarine glass. It had a thick, handmade look and the typical colors were amber and dark green, a brilliant light green or turquoise.

A distinctive feature was "lilypad" ornament—an extra gather of glass "tooled" on the body of a jug, the lower part of a bowl or mug in slender upturned scrolls or thick undulating waves, which caught the light in warm reflections.

Such work was continued in South Jersey by the Stangers (at Glassboro, from 1781) or at other sites far into the 19th century. Transplanted to New York, it survived past the Civil War.

molding, a technique that employs one-piece iron or brass "dip molds to supply not the shape of the object but a surface pattern. The soft bubble of glass was dipped into a small mold which, like a jellymold, carried some simple design inside; expanded until it filled the mold, this bubble when withdrawn showed on its surface the mouldmarks of perhaps fluting or a simple daisy pattern. Enlarged to desired size and shape, it was finished off by hand.

Thus were made diamond-patterned sugarbowls or fluted "flip" glasses and jugs, pocket flasks with diamond-daisy design, "Venetian diamond" salts. The Stiegel workmen scattered, but neither their sons nor grandsons in Ohio forgot these charming wares that once brought fame to the self-styled "Baron."

### The Great Century

When peace in the 1780s brought slow economic recovery, a cry to "Buy American" was heard everywhere. Small newspapers multiplied, their advertisements begging for support of American manufactures. The glassmaker now got his first real encouragement.

The Pitkin Glassworks was founded in 1783 near Hartford, and New York State had two successful furnaces. Amelung's important New Bremen Glassmanufactory (re-discovered in our own generation) operated 1784-94 near Frederick, Maryland. Westward, the Gallatin-Kramer works opened in 1794 at New Geneva, moving in 1804 across river to the Pennsylvania town of Greensboro. Pittsburgh factories began work before 1800.

The story of the furnaces that appeared around 1800 and after the War of 1812 is told in George S. and Helen McKearins' books; *American Glass* and *200 Years of American Blown Glass*; which describe the output of factories in the Boston area, from New Hampshire to Connecticut, New York State down to Philadelphia, and in Ohio and the Midwest.

### The Reluctant End

From the War of 1812, an increasing use of moulds for forming the shapes of glassware foreshadowed an end to glassblowing. The Machine Age had arrived, and laborious hand methods couldn't compete with the quick and far cheaper techniques of mould-blown and pressed work.



BLUE STIEGEL-TYPE SUGARBOWL  
HAS DIAMOND MOULD PATTERN, 1769

### Stiegel's Glass, 1765-74

How different the wares of "Baron" Heinrich Wilhelm Stiegel. In 1752 he married the boss's daughter, Elizabeth Huber, and so came into the business of a prosperous Pennsylvania ironfounder. From 1763-65 he experimented in glassmaking at Elizabeth Furnace, and in 1765 built his first glasshouse at Manheim, just north of Lancaster. Four years later, a greater "Flint-glass Manufactory" was erected here and business flourished, but by 1774 the enterprise collapsed, Stiegel himself ending in tragic poverty.

His glass was a fragile, thin-blown ware of wide variety, with moulded fluting or spiral-twist, sometimes with engraving or even enameling. Color was its glory, the fiery amethyst and sapphire, emerald green or glinting amber.

Stiegel practiced pattern-



## AMERICAN GLASS *(Continued)*

These later types, the product of designer and skillful mould cutter, offer boundless appeal in their scope of attractive patterns, ranging from delicate flower tracings to bold historical scenes. Still, the art of glass blowing died slowly and reluctantly and long overlapped the introduction of the popular new wares. There

were still some buyers who wanted the old style, but little by little they disappeared. **END**

*(For a calendar of the Jamestown Festival events, and reservations, write to The Jamestown Festival of 1957, P. O. Box 1926, The Travis House, Williamsburg, Virginia.)*



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**2** Maybe you like to be imaginative. "Gay Tweed" lets you dare to be different — with fresh, spirited new blends of color such as "Butterfly Blue". Notice how effectively other blues are introduced (as in the modern lighting fixtures and the ceramic butterfly plaque used against white). With the color scheme simple and uncomplicated, this is a room for relaxation and easy living, a room that will 'wear' well for years.

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**4** Like a clean, uncluttered look . . . a room that's simple, yet elegant . . . a room that combines the functional beauty of good modern with a feeling of graciousness and hospitality? If you do, you'll love "Woolturf". Its shaggy surface is a perfect background for clean-lined modern furniture . . . dramatically luxurious against the lighting from today's larger windows. The soft "Buckwheat Field" green harmonizes with the natural greens of foliage and a chair in a closely related shade. Touches of color add contrasting accents without breaking the soft, subdued mood of the room.

For other decorating ideas see coupon on the opposite page.

**1. PRIMITIVE RUSTICANA, Shown:** *Burmese Gold 9110W*  
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**2. GAY TWEED, Shown:** *Butterfly Blue 2209WRN*  
Other available colors: *Sunflower Seed, Cucumber Vine, Coral Flower, Husked Corn, Country Green, Stone Moss, Light Loam, Raffia Beige, Cobblestone Gray, White Lilac.*

**3. GALLERY COLLECTION, Shown:** *The Angelus by Millet 5811W*  
Other available colors: *The Harvesters by Brueghel, Near The Seine by Seurat, Peaceful Dunes by de Clausade, Royal Racer by Dawson, Winter's Peace by Jacob, Cypress Landscape by Van Gogh, Golden Sands by Robin, Interior by Braque, Autumn Song by Lavaux.*

**4. WOOLTURF, Shown:** *Buckwheat Field 477W*  
Other available colors: *Bleached White, Oyster Shell White, Corn Silk Yellow, Hillside Green, Parchment Beige, Light Gray, Turquoise, Pacific Beige, Fieldstone Gray, Light Gold, Mushroom Beige, Painted Desert, Driftwood, Heatherfield, Ripe Wheat, Charcoal Ash.*





1.



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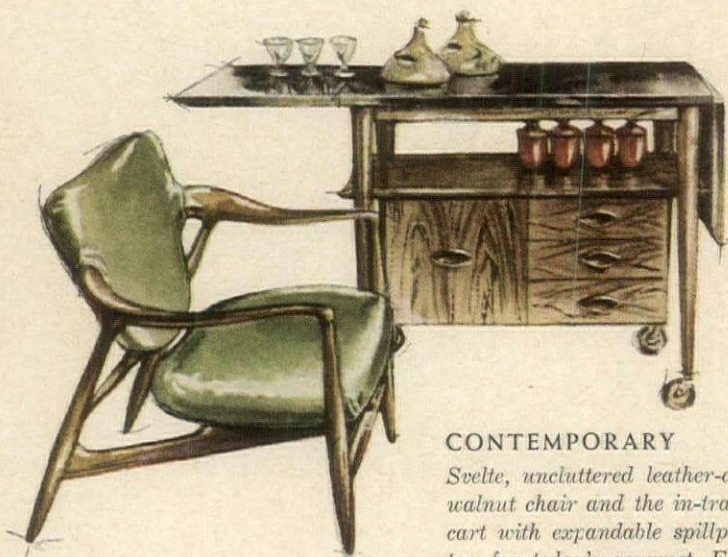
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# HERITAGE

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## Georgian inheritance

Sir:

What a joy to find the Georgian house in *Formality in Architecture* (March) and I am so glad to know that it is new. With so much emphasis being given today to the ranch types and split-levels, it is refreshing to find you devoting editorial space to the kind of house that many of us have inherited and truly prefer.

E. W.—Birmingham, Alabama

## The white look

Sir:

Some years ago, I think it was 1951, I was inspired by your pages to try white as part of my decorating scheme. At the time it only amounted to a couple of slip covers. Now your *Formality in Decorating* (March) encourages me again with the many very practical ideas for using white.

E. G. F.—Rumson, N. J.

## Design, past, present and future

Sir:

As a former resident of the "Land of Enchantment," I was very pleased to note a small picture in *Contemporary Design Classics* (February) showing among other things a Navajo rug. These handsome bits of native American art have been terribly neglected by American home magazines.

Many people are not aware of the more subtly colored and patterned Navajos, and believe the boldest designs to be the only kind available. I would like to see an article on hand-made rugs in general, and Navajos in particular. It would be of service not only to those interested in the useful and beautiful, but also to the creators of these products whose status has been too long neglected by the general American public.

P. D. W.—Hyde Park, N. Y.

## Unhand my Id!

Sir:

Thank you for warning us amateur artists about our irrepressible Ids in Emily Genauer's *The Ascending Id in Amateur Art* (February). I paint at night and store my paintings in a locked closet (insurance against the art appreciation of my pre-school children). I thought I was safe, but after having read your article, have now decided to leave them there for good.

A question still nags, however. When is an artist a professional and when is he an amateur? How (without the help of a

psychiatrist) can anyone—even a critic—define the difference? Many amateurs sell their work; many professionals do not—at least enough to derive most of their income from their art. (Out-moded criteria?) Many of the best professional artists are self-taught. And as anyone who paints knows, there can be good amateur and bad professional work in the visual arts.

This question might make an interesting and informative article in a future issue of *HOUSE & GARDEN*. Meanwhile I shall make sure that no psychiatrist examines my Id!

N. H.—Shawnee-in-Delaware, Pa.

## Sane and sensible

Sir:

I thought you would like to know how much enjoyment and inspiration your fine magazine has given my wife and myself for a number of years. We both have a hearty respect for tradition as expressed in architecture, furniture, and crafts in their many forms. However, we also like many of the fine new innovations introduced into contemporary homes of today. In reading your publication we have gained the impression that you share our feelings in the matter.

May I tell you exactly what we have liked about your policies as expressed in one specific issue? I refer to the December issue 1956. First, your policy of writing a fine editorial is excellent, and your Christmas message was indeed food for sober thought. Well done. Next your feature called *People in House & Garden* acquaints us with your fine contributors. We like this very much. Third, your practice of using traditional furniture and well selected *objets d'art* along with contemporary in your interior presentations is well balanced. In doing so you achieve a sane and sensible approach to creating a liveable home atmosphere rather than a cold unliveable institutional feeling.

E. V. W.—Pasadena, Calif.

## Unmelancholy Danish

Sir:

I have enjoyed your article on the West Indies, *Diary of an Island Hopper* (February), and the St. Antoine Hotel at St. Lucia Island sounds most enticing. Being Danish, I was also interested in your mention of Christiansted and the Danes and am typing that part off to Danish friends in Wisconsin suggesting they get a copy of the article, too, as I know they have an Indies trip in mind.

C. N.—Cambridge, Mass.

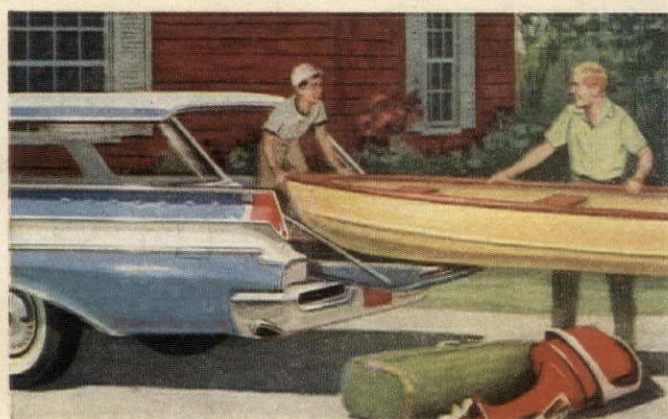




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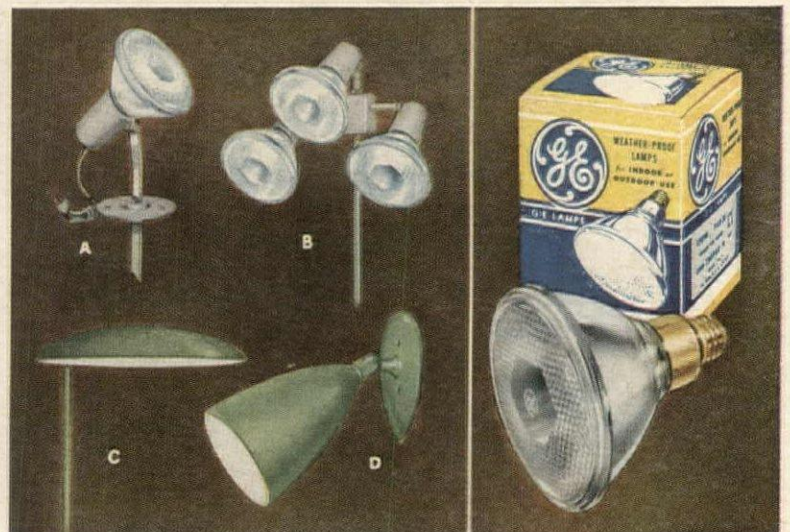
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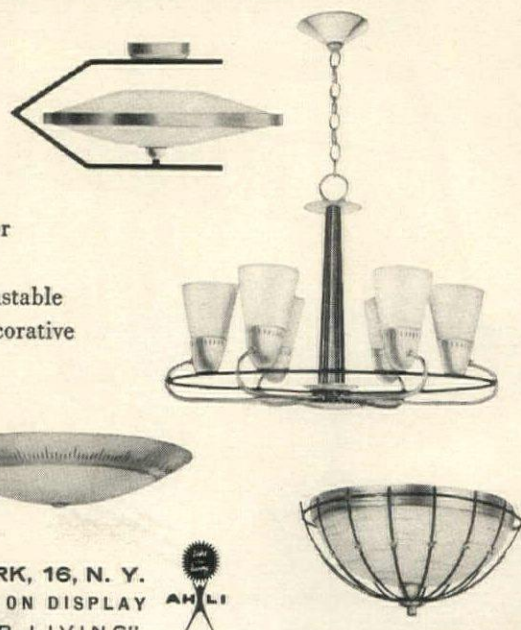
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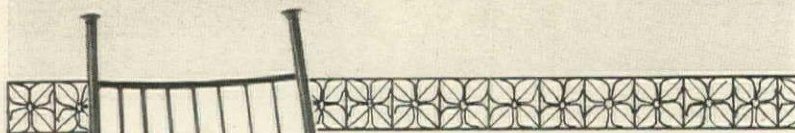
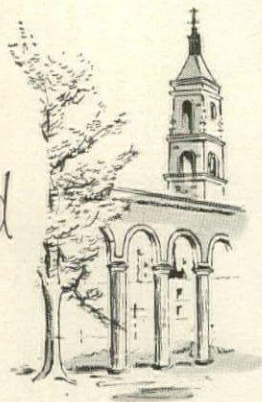
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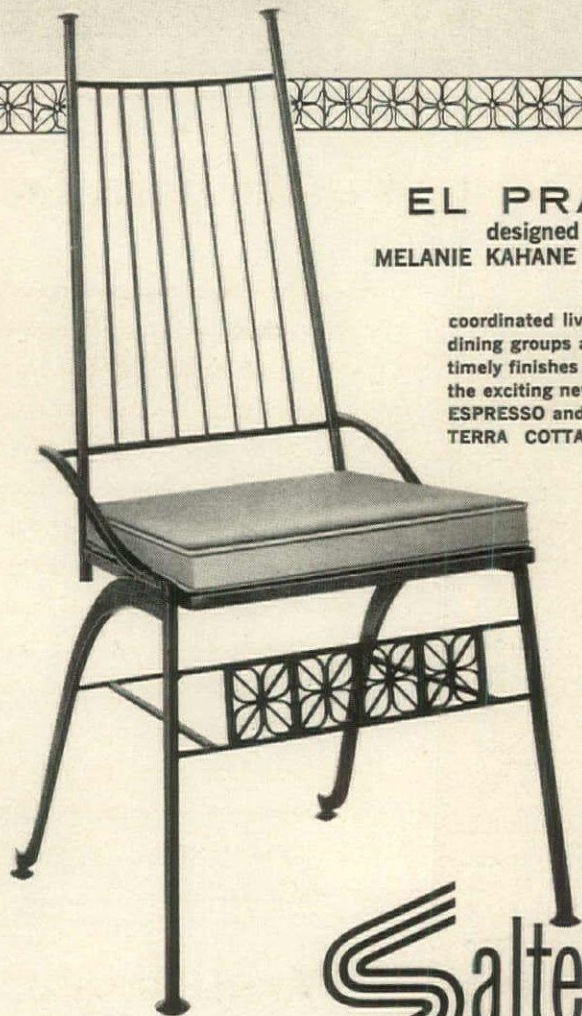
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## Art

### A CRITICAL LOOK AT

As more people develop a lively interest in art, I often find myself confronted at dinner parties with a somewhat impertinent question. People too polite to ask a business man or a politician to justify his existence blandly inquire, "What does an art critic do?", and their voices suggest that they really mean, "Is art criticism necessary?"

Has an art critic any real power in the sense music and drama critics have power? Can he make or break an artist's career? Sometimes, if my hostess has fortified me sufficiently with nourishing food and drink, I patiently try to explain. According to the standards of the market place, the art critic does indeed lack the power of his colleagues in other fields. Rarely, in all probability, does a reader rush off to buy a picture just because a critic has praised it. Anyone interested enough in the art of our time to collect it automatically regards himself as a connoisseur, and he seeks no critical confirmation of his judgment.

I point out that the art critic is not a shopping guide, that he exercises not economic power but influence. A cross between torchbearer and teacher, he sees his function as helping to create a large and sympathetic popular interest in, and understanding of, art at a time when the public has more leisure to look and more money to spend but is confronted with an art grown so bewilderingly complex as to seem utterly removed from common experience. Criticism, though never written for artists, becomes, I add, an important service to them anyway. By helping to develop a sympathetic climate for the artist's work, it makes it possible for him to function as a part of society rather than as an embittered exile whose art is likely to become almost defiantly obscure to the public which has ignored it.

This winter I have encountered with increasing frequency still another question that indicates a serious and searching interest in art. "What kind of standards," the query comes, "can critics use in judging pictures at a time when styles of painting seem to change overnight?"

Now this question of permanent vs. transitory values in art has concerned philosophers at least as far back as Plato. I think, however, that it has never been as troubling as at the present moment in his-

tory, when all processes have been speeded up beyond our wildest imaginings. Art styles, along with everything else, become obsolescent overnight.

I touched on the question last month in discussing an exhibition at the Corcoran Gallery of Art in Washington, D.C., of pictures that had won prizes in the past half-century. The exhibition includes canvases that were overlooked by the prize juries but in the intervening years have been elevated to top positions among America's best 20th-century painting. In many instances, I pointed out, the prize-winners have in the same time slipped into obscurity.

How valid then, one may fairly ask, are the canons of art juries? Do they stand like a rock amidst the fast-moving currents of 20th-century painting? Or do they, perhaps, bob about like a loosely anchored raft in the stream of art history, offering only a handhold to keep heads above water?

I should say the raft idea comes closer to the truth. The anchor and supporting pontoons are a qualified critic's knowledge of the great art of the past. The planks of the raft are stout but loosely fitted principles of picture-making observed from the study of past art.

What are those principles? Very briefly they may be summarized: They are a recognition that no real artist at any point in history ever meant his picture or sculpture to be merely an imitation of nature; that he created his picture as a projection of some aspect of human experience he responded to deeply and wished to communicate; that every work of art is built on a framework of composition in which color, line, shape and space, however reportorial they may seem on superficial examination, are treated as expressive and formal elements.

In a really great work the artist has kept all these factors in perfect balance. A painting by Rembrandt, for example, is a profound human statement. It also is a superbly organized construction in which color, line, shape and light have been used to compose, to symbolize and to express, and in which space animates, unites, illumines and gives substance to the forms it surrounds. Such a perfect marriage of meaning and matter occurs very rarely in any of the arts.

In lesser artists the elements



## THE ART CRITIC By Emily Genauer

are less perfectly balanced. In a work by Poussin we are most moved by composition, as serene as we find in certain music by Mozart. In a painting by Monet the chief vehicle of expression is shimmering color. Those who admire the work of the late Jackson Pollock, vanguard abstractionist, point to his vibrant handling of line and space. Art, obviously, is very like personality. There are few perfectly balanced people. We respond to individuals but for different reasons, learning to appreciate them for their virtues, rather than deplore them for their lacks. We value their personality traits in relation to our own personalities and needs.

In art not only people but periods set a special value on the qualities they need. During the 19th-century industrial revolution, for example, when society was overwhelmed by a steadily increasing flow of shoddy machine-made objects, and when the landscape was becoming pock-marked with grim factories and workers' houses, people who cared about

art responded with greatest warmth to pictures displaying fastidious techniques and the idyllic subjects missed so sorely in their environments. Originality and freshness of vision were not of themselves particular blessings.

One could go through all history pointing out how artists, except for the very few who rose above time and place (and they, too, were inevitably the consequence of their environment), have both anticipated and responded to their eras' special needs. It is only with the perspective of time, when a particular need no longer exists, that posterity can sit back and judge how well an artist has measured up to the timeless ideal.

How is it possible today for critics to find quality in abstractions whose creators seem to seek originality as their sole aim? The answer is this. Those pictures which have no virtue but their "differentness" are without real merit. Those do have merit which possess, along with shiny newness.

*(Continued on next page)*

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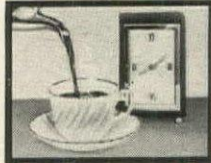
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## Art

(Continued)

the qualities of color, shape and mood that conform, however different they may seem from art of the past, to the basic requirements of expressiveness and form. Originality in any case stands out for us as a most important element, just as craft did in the 19th-century. As never before we are receptive to the artist who strives above all for individuality, who does not tell us everything he has to say at first glimpse.

I look at my own walls and I realize that within the last two or three years I have been buying pictures quite different from those I bought a dozen years ago. Most of my new things might be described as abstract, or abstract-surrealist. They are by men like the Italian Afro, the French Tanguy, the Mexican Tamayo, the Chilean Matta and a number of Americans including the sculptor David Smith and the painter William Thon. Earlier I had bought pictures by a number of first-rate artists who paint landscapes, figures, still-lives in a semi-abstract and even representational vein. For a time this change in my own taste troubled me. Now I think I understand what has happened. All my pictures, no matter how different they may seem to be in style, have certain common denominators. They have lyrical and romantic mood, sensuous material and color, ordered composition. Improvisation and the accident (as we find them in men like Pollock), experiment for its own sake (as we find in numberless young artists), austerity (as we find in the works of artists as different as Mondrian and Edward Hopper) are not to be found. This is not to say I see no merit in such works but that they are not what I chose to live with.

The revealing thing is that even the new abstractions stem from and project some aspect of the human condition. If they hold no specific human images, they convey moods and associations which are not less poignantly human in their reference. My newer purchases, clearly, I have acquired because right now I find that the mysterious and suggestive, rather than the plain statement, offer me greatest satisfaction. I am reminded of the French philosopher—his name escapes me—who defined intelligence as the capacity to see the difference among similar things and the similarities among different things.

We, the critics, will not have been wrong if time does not vindicate our opinions—any more than Huysmans, say, was wrong when he said of Seurat's now famous

painting *La Grande Jatte* that "His human figures are hard and rigid; everything is immobile and congealed." Huysmans was right. Seurat's figures are hard and rigid. We see now that Seurat was successfully attempting to re-introduce into the impressionists' veils of color the compositional strength that would bring his pictures closer to the timeless ideal.

Should the critic refrain from pronouncing judgment because events of the future may prove him wrong? But a new judgment equation in which values are balanced differently will not necessarily make him wrong—his own equation was different. He will have been right according to the vision of his own time, a vision which not only seeks certain values in contemporary art but rediscovers them in the art of the past. It has been only within the last two or three years, remember, that critics and artists rediscovered Monet. In our search for originality, we suddenly saw great merit in the daring with which he applied pigment to his late paintings of waterlilies, paintings which were in disfavor for about 20 years because during that period artists themselves and the public, which ends by seeing through the eyes of artists, set a higher value on austere pictorial architecture than on color.

The critic will have performed his job honorably and constructively if he recognizes that while a work of art must be judged as an entity amenable to certain principles, it must also be examined in the light of its social and historical existence. This light is not arbitrarily focused on the work from outside; rather it emanates from the work itself, having guided the artist in his determination of its physical form. Most of all, the critic must understand that the purpose of all his criticism is not to direct the artist in his production or to affect his economic welfare, but modestly to give his readers enough information and insight so they may develop their own knowledge and enjoyment of art. T. S. Eliot, although talking of critics of literature, admirably defined the function of all critics in a lecture he delivered just a year ago at the University of Minnesota. "The critic to whom I am most grateful is the one who can make me look at something I have never looked at before, set me face to face with it, and then leave me alone with it. From that point, I must rely upon my own sensibility, intelligence and capacity of wisdom."

END



## Letter from Paris

Prepared by the Editors of

### MAISON & JARDIN

As soon as Paris dinner table conversation drifts from the frustrating topic of the gasoline ration, it turns to talk about two new theatres. But these are certainly not like other playhouses; very few people will ever see a performance in them.

The first, at Versailles, was built for the pleasures of Marie-Antoinette, and has not been used as a theatre since the Revolution. It belongs to the French Senate and has occasionally served for political meetings, but had fallen into so sad a state that it was almost ready for the archeologists.

The second, even more astonishing in this day and time, is a private theatre in baroque style, just finished for Charles de Beistegui at his château de Groussay, 20 miles from Paris.

No one questions the propriety of restoring Marie-Antoinette's theatre. It is a subject of conversation to-day because, after five years of skirmishes between architects, archivists, conservators and decorators, the date of the official reopening, on the occasion of Queen Elizabeth's visit to Paris in early April, is upon us.

But no restoration is ever as literal as it intends to be, and in spite of meticulous research, the end result is perhaps less an exact copy than the reflected image of what we would like Marie-Antoinette's theatre to have been. It is in any case a result of great beauty. The proportions are more than merely harmonious, and one is not surprised to learn that the architect was Gabriel, creator of the Place de la Concorde. Two series of loges and a shallow gallery rise above the parterre and the pit. One is surprised to learn that the hall will accommodate 450; it somehow looks smaller.

What lingers longest in the mind is the color. The gold and white on the walls, balustrades, and ceiling pale before the assault of three tones of blue that carry out the decoration. A deep blue cut velvet, almost the royal blue of Sèvres porcelain, covers the benches and chairs, excepting for ten armchairs for the royal party on a parterre, well raised above the orchestra seats. These are covered with plain silk velvet of an intense light blue that would be called turquoise except for its absence of greenish tone. The same blue, in silk, swathes the suspension chains of the cut crystal chandeliers, and recurs in curtains

draped in swags upon a series of mirrors, treated as if they were windows. The third blue, lapis lazuli, occurs in the *trompe-l'oeil* marble of a series of urns and medallions.

The placing of all these elements was known from engravings of the epoch. But the search for the exact fabrics and colors was finally clinched when carpenters discovered in the prompter's box, where it had somehow stayed for 150 years, one of the chairs of the royal circle which some prompter of the faraway epoch had commandeered for his comfort. The untouched and unfaded fabric revealed the sought-for shade.

The very idea of Monsieur de Beistegui's private theatre at first startled the *beau monde* of Paris, but the audacity and quality of the execution prevent invidious comment. If Monsieur de Beistegui, resident of France for most of his life, chooses to spend his South-American fortune to give work to hundreds of artisans and to amuse in this way his little court at Groussay, the French see no inconvenience. Private theatres were never an appendage of French palaces and châteaux (Marie-Antoinette was, after all, an Austrian). They were, however, a feature of the courts of German princes; and it isn't surprising that the Groussay theatre has a Bavarian air, its general form being that of the Margravine's playhouse at Bayreuth.

Three tiers, of eight boxes each, rise to the ceiling, with an enormous "box of honor," under a draped red damask tent, in the center facing the stage. There are no orchestra seats, the boxes being arranged in a horseshoe around a great unfurnished space, to which a double staircase descends, and which serves as a foyer during the intermissions. This floor is covered by a single enormous Spanish Savonnerie just woven to M. de Beistegui's command, and is lighted by a Venetian glass chandelier 10 feet high which, during the performance, rises to the domed ceiling.

The little theatre at Groussay opens with three performances a week apart, for a capacity audience of 240, at the end of March. The first performance follows a dinner for the Comtesse de Paris, wife of the French pretender. The second is for another group of the host's friends. The third, at \$50

(Continued on page 73)

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## Letter from London

Prepared by the Editors of

### British HOUSE & GARDEN

As we await the seasonal onrush of travelers from America, we Britons may be forgiven a small complacency. Despite our staid reputation, we have succeeded in inventing a new form of tourism, and it is worthy of the jet-propelled thinking of New York's Madison Avenue.

The helicopter is the instrument of this new kind of touring, and the "package deal" its concept. Captain John Crewdson, an enterprising pilot whose brainchild it is, proposes to help American travelers "do" England in a week. His initial plan is to fly them to six stately homes, six cathedral towns or six university towns every day, a coverage that makes standard transportation seem archaic by comparison. The captain is experienced (he is said to have logged more than a million miles in the air), and the Dukes of Rutland and Bedford are among the great proprietors interested in the project. The latter owns Woburn Abbey, noted for its decorative splendors, its paintings and its unique private zoo. (The zoo should give parents at least brief respite from the arduous perils of touring with small fry.)

A notable addition is being made this summer by the National Trust to the list of great homes that travelers may visit. The Trust is opening Claydon House, Buckinghamshire, which the Verney family has owned since the 15th century and still resides in.

It would be difficult to imagine a family more in keeping with the British romantic tradition. The 17th century Sir Edmund Verney was knight-marshal to King Charles I and, though he was a Parliamentarian by belief and a royalist only from good manners (having "eaten the King's bread for 30 years"), he died defending Charles's banner at the battle of Edgehill. The second earl built the great house now being opened to visitors, and it was his ambition to make it a center of

fashion and Whig politics. The undertaking having hastened his financial ruin, a part of the house was pulled down. But there yet remain the magnificent carved decorations of the Chinese Room and Gothic Room (Florence Nightingale slept there) and the notable great staircase.

As in every year we have festivals to suit all tastes, from Aldeburgh, pocket-sized, to Edinburgh on the international scale. Rather special is that of York, at the end of June. York has its own Mystery Play, performed ever since 1350, when each scene was staged by a different trade guild and acted on a cart before an audience that crowded the streets from dawn to dusk. The scene of Noah and the Flood is still played that way; the rest is staged as a single drama against the walls of a mediaeval abbey, the scholarly audience fortified against the chill of the northern dusk by rugs, cushions and hot water bottles. But the unique experience at York is to be present at the performance of a great work by Bach, Byrd, or Monteverdi in the Minster. It is difficult to convey the glory a Gothic cathedral can have to anyone who has not been part of the expectant congregation, seen the transepts crowded with brass and strings and the choristers' scarlet, and felt the volume of sound build up until it fills the cathedral.

In sharp contrast to York's grandeur is the 18th century fishing village of Aldeburgh, more spick and span than anyone familiar with the industrial grime of Britain would imagine. The festival here almost boils down to being composer Benjamin Britten rather grandly At Home. Musical events are in the parish church, whose flint walls sparkle in the sunshine of East Anglia, or at a hall on the sea front. In the intervals one may stroll about and, if of that turn of mind, take pleasure in sharing the beach with the Earl of Harewood or Yehudi Menuhin.

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## Bookshelf

# THE ENIGMA OF THE BEST SELLER LIST

At this writing Grace Metalious's scurfy *Peyton Place* still reigns atop the best-seller list. The author, in Sloppy Joe costume, has received the full pictorial treatment in *Life* magazine. As such things are accounted nowadays, fame is hers and fortune, too. The national culture, a product of our public schools and state universities, has found something in *Peyton Place* that it needs or slavers for.

[The thought should give pause to the "educationalists" (their word), who have remodeled our school system in the past 25 years and who deem it the inalienable right of every American to tack a BA degree after his name.]

But *Peyton Place* succeeded Edwin O'Connor's *The Last Hurrah* as leader of the list, and Mr. O'Connor's radiant display of wit, after more than a year, still shines on a lower rung of the chart. Aside from the fact that both writers used the same alphabet (Mr. O'Connor with conspicuously greater facility), no point of similarity between *Peyton Place* and *The Last Hurrah* seems plausible or possible. The one is a clumsy-fisted scaling of cracked paint to expose the bugs in the woodwork of a New England town; the other is a rich portrait of a full blown character conceived with originality, imagination, taste and distinction. It is difficult to understand how an admirer of *Peyton Place* could find anything of interest in *The Last Hurrah*; it is inconceivable that an O'Connor votary could stomach *Peyton Place*. Yet even in our age of universal school attendance the reading public cannot be numerous enough to support two such disparate candidates without considerable splitting of tickets.

If you run a finger down the best-seller list a couple of places below the Metalious opus, you come to the distinguished Rebecca West's *The Fountain Overflows*. Its presence further complicates analysis. Despite its patent virtues of composition, *The Fountain Overflows* undeniably is precious and its Aubrey family a rarefied clan whose like few of us will ever encounter. (The Aubreys, by the way, would go into shock at con-

tact with anyone able to enjoy *Peyton Place*.) How is a commonplace novel of this kind competing for popularity with *Peyton Place*?

The answer, at variance with the pernicious doctrines of today's highbrow literary criticism, lies in the universality of all good writing. Readers who wallow in Grace Metalious's slush may not sense Mr. O'Connor's style or follow all the delightful turnings of his whimsical mind, but they cannot escape an interest in what happens to his matchless Frank Skeffington. Miss West's Aubreys may seem like creatures from Mars and Miss West's composition like a translation from the Sanskrit, but her skill in story telling cannot be denied.

This universality, this quality of offering something to both the casual passerby and the earnest seeker, is no better illustrated than in the great books of Joseph Conrad, whose centennial is this year. He was a master of literary form, a prose stylist with few peers, a psychologist of the most subtle order. Yet young boys read his works avidly for the adventures they related.

The 100th anniversary year of this artist has brought us a definitive biography. *The Sea Dreamer*, by Gerard Jean-Aubry, translated from the French by Helen Sebba (Doubleday, \$4.50). The author was a close friend of Conrad and, of equal importance, insatiably curious about the process that turned a worldly Polish sailor and adventurer into the novelist who left an indelible mark on English literature. (The late H. L. Mencken called Conrad the greatest artist of them all.)

To the generation reared in ignorance of Conrad *The Sea Dreamer* offers a splendid introduction. The biographer painstakingly has examined the life of Conrad the gun runner, sea captain and man of the world for its connection with, and its influence on, Conrad the writer. The entire biography may be said to be an exposition of a paragraph from Conrad's own works:

"I know that a novelist lives in his work. He stands there, the  
(Continued on next page)

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only reality in an invented world, among imaginary things, happenings and people. Writing about them he is only writing about himself. But the disclosure is not complete. He remains, to a certain extent, a figure behind the veil; a suspected rather than a seen presence—a movement and a voice behind the draperies of fiction."

Pick up any of Conrad's great books—*Lord Jim*, *Youth*, *Heart of Darkness*, *Victory*, *The Nigger of the Narcissus*—and you will discover before you have finished half a dozen pages that the presence and voice behind these "draperies" were indeed extraordinary ones. Here was a man who drew his characters from people, not from paraphrases of Freud, and the world in which he set them was a real world whose contemplation enlarges our own view of life. In short, the literary world that Conrad created was all that *Peyton Place* is not.

## Of current note

*The Bridge at Andau*, by James A. Michener (Random House, \$3.50). One of our most facile writers, who was reared in the peace-loving faith of the Quakers, turns an angry eye on the shocking events of the Hungarian revolt. Michener spent six weeks interviewing refugees in Austria, and his account testifies both to the heroism of the Hungarians and the bankruptcy of the communist faith.

*The Fall*, by Albert Camus, translated from the French by Justin O'Brien (Alfred A. Knopf, \$3). This 143-page *tour de force*, written in the form of a monologue, concerns man's effort to evade responsibility for the world's crime and injustice. Camus's position as France's No. 1 intellectual gives the work its principal interest.

*The Men Who Made the Nation*, by John Dos Passos (Doubleday, \$5.95). Mr. Dos Passos discovered the wisdom of our Founding Fathers rather late in life but has become indefatigable, though belated, in battling his way to the forefront of their admirers. This is an informal history of the 20 years from Yorktown to the Louisiana Purchase with portraits of the strikingly gifted men, notably Washington, Jefferson and Hamilton, whose prescience laid down the pattern for our country. The volume, an addition to the "Mainstream of America Series", is written with Mr. Dos Passos' accustomed narrative skill and

is a commendable undertaking.

*The Road to Miltown*, by S. J. Perelman (Simon & Schuster, \$3.50). Mr. Perelman is the only savage parodist we have these days and should be cherished on that account alone. But he also is one of the two or three funniest men alive and, as you will discover if you stop laughing long enough, one of our best prose writers. This triple combination makes *The Road to Miltown* indispensable.

*Affable Savages*, by Francis Huxley (Viking Press, \$4.75). With an anthropologist's forthrightness, the author escorts us through a sojourn with Brazil's primitive Indians. Mr. Huxley, 33, is the great Huxley family's newest contribution to science and letters. (He is the son of Julian, nephew of Aldous and great-grandson of Thomas.)

*The Lion and the Throne*, by Catherine Drinker Bowen (Atlantic Little, Brown, \$6). The author of the highly successful *Yankee from Olympus* has written a scholarly 637-page biography of a fascinating Elizabethan figure, Sir Edward Coke, Attorney General, Speaker of the House of Commons, Chief Justice of England, whose "Petition of Right" was a strong influence of the American Revolution. This vivid work brings to life not only Coke but such famous figures as Sir Walter Raleigh and Essex. Heartily recommended.

*A Legacy*, by Sybille Bedford (Simon & Schuster, \$3.50). This first novel, which deals with the alliance by marriage of an enormously wealthy Jewish family and the German aristocracy in the dear, dead days before World War I. It is especially interesting as a portrait of the international society whose legacy to history has been two world wars and Europe's present sad state.

*The Towers of Trebizond*, by Rose Macaulay (Farrar, Straus and Cudahy, \$3.75). Admirers of Miss Macaulay's special humor will find to their taste this expedition of Aunt Dot, her niece Laurie and Father Chantry-Pigg to establish a High Anglican mission in Turkey. Laurie's love affair with a married cousin introduces a conflict of conscience that turns the tale from the absurd to the serious.

END

J. H. D.

(On page 75 appear reviews of outstanding recent and current books on architecture, decoration and kitchen planning.)

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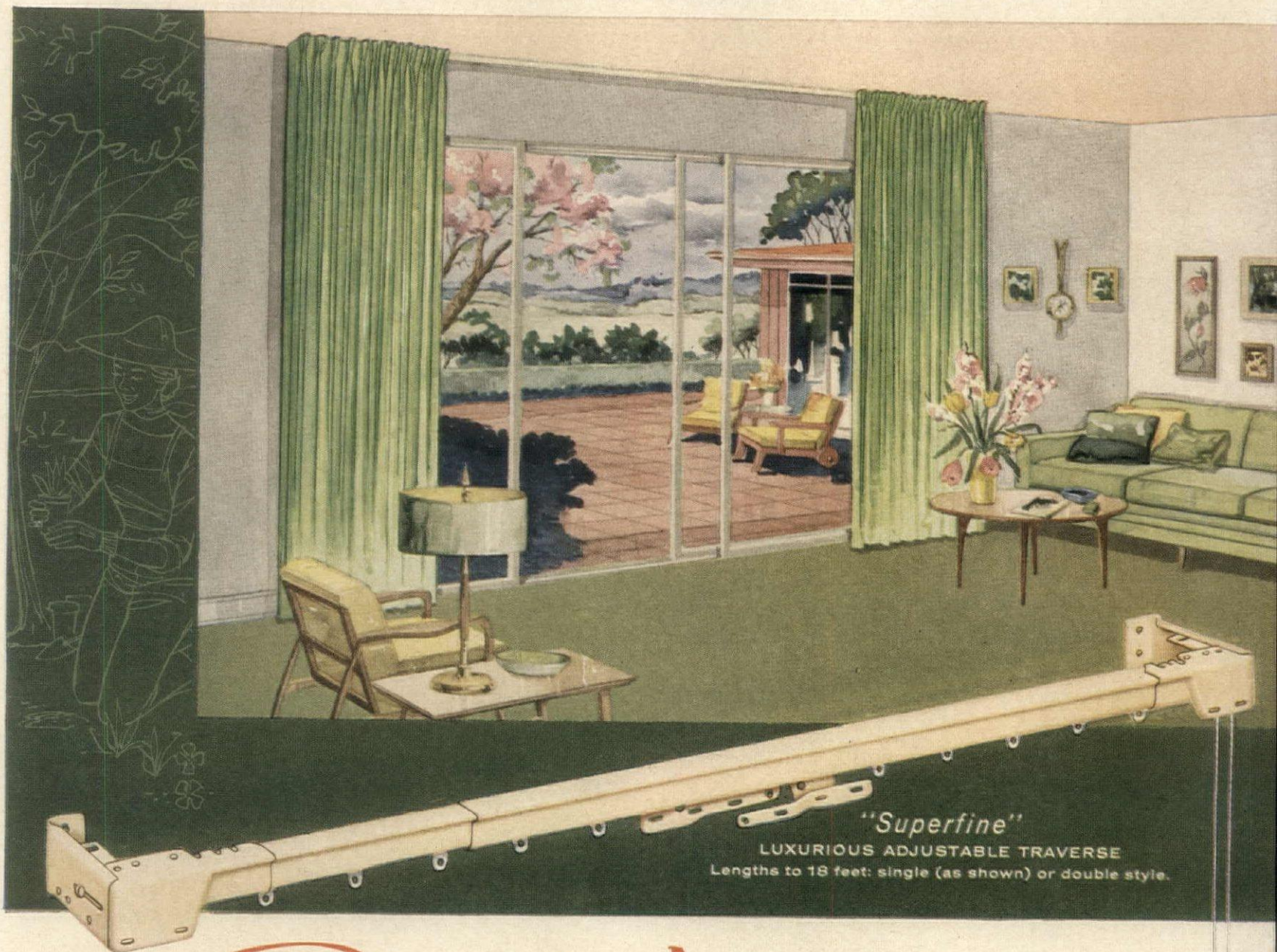
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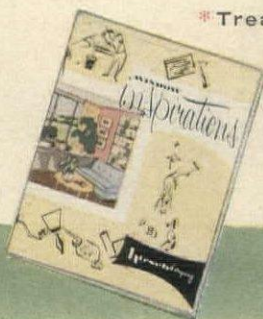
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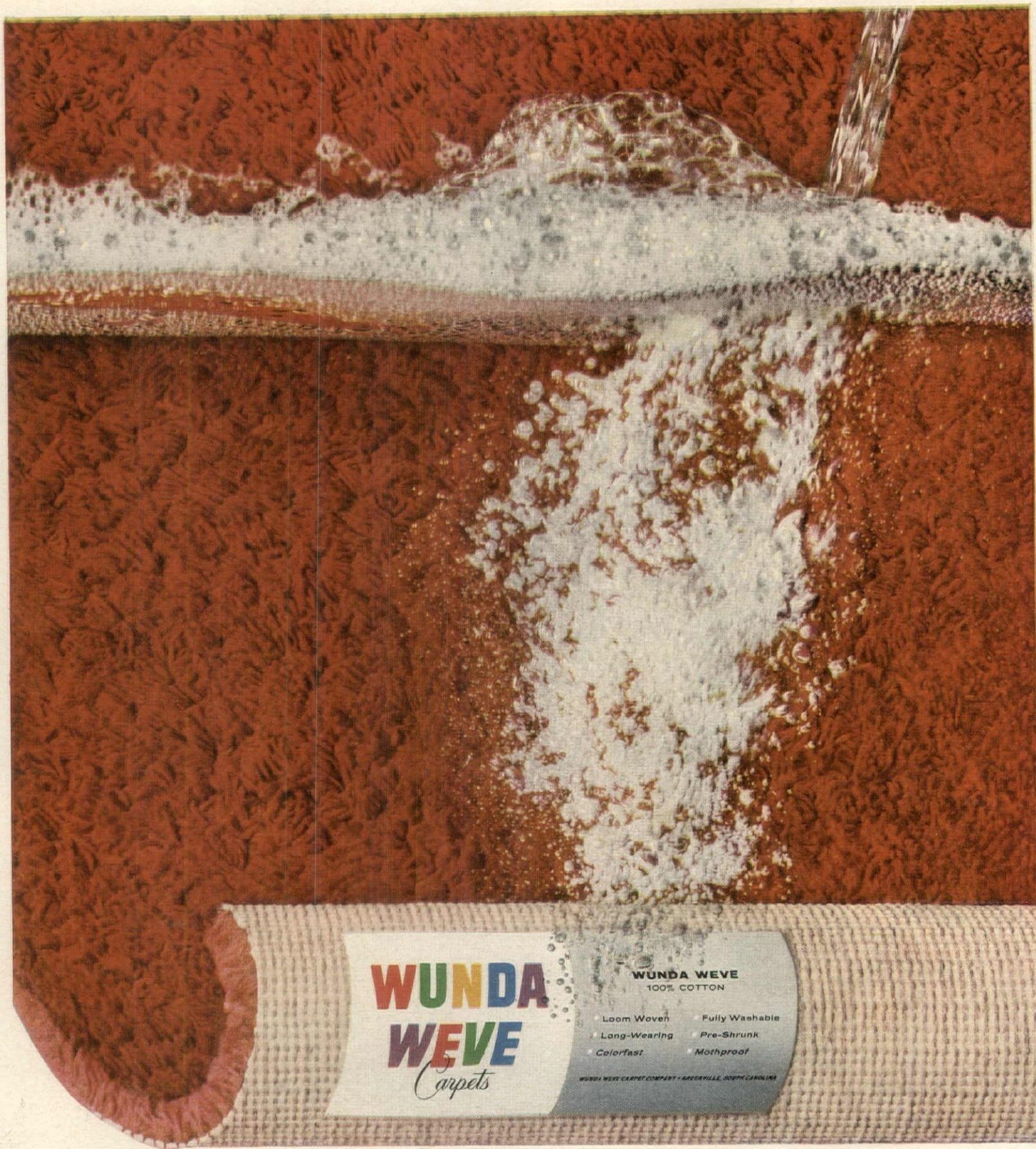
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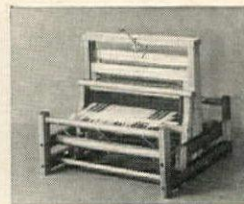
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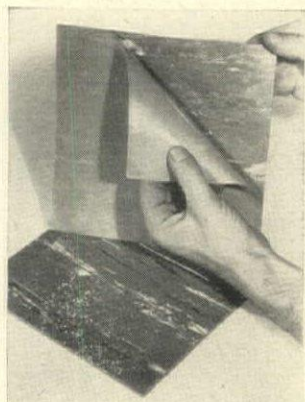


## H&G's Newsletter

WHAT'S IN STORE FOR YOUR HOME:  
NEW PRODUCTS, IDEAS AND TRENDS

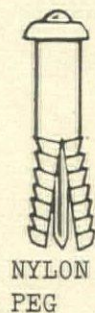
A house of plywood now on view near Chicago demonstrates a construction system said to cut labor costs as much as 30 per cent. The explanation: exterior components are plywood panels with two faces—they double as finished interior walls. U.S. Plywood will display the house

through late May.... Vinyl and rubber floor tiles are now being backed with a built-in adhesive by Robbins Floor Products (Tusculum, Ala.). Application is quick and tidy: coated paper is peeled from the backing, tile is pressed to floor. Tile may be lifted again to change pattern, replace worn squares, or take along



SELF-STICKING TILE

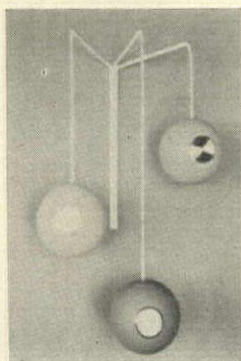
when moving.... A nylon peg to hold household fixtures, fasten materials together is now being marketed. When peg is inserted, a brass nail encased in the nylon is tapped in flush to spread the threaded tip of the peg and hold it secure. The sturdy new fastener (it supports up to 200 lbs.) is inexpensive to produce, will not rust or corrode. Nova Sales, Trenton 3, N.J.... A trend to watch is



NYLON PEG

the shift to thinner TV sets. Marking the end of the 90 degree picture tube is the use of the new wide angle tube, making sets shorter and lighter. Sylvania has already come out with a portable model four inches shorter, front to back; other TV makers have the smaller sets on the way.... Now weather balloons have been launched in the home. Bright ceramic spheres (in H&G Colors) carry precision instruments for recording barometric pressure, relative humidity and room temperature. Balloons are mounted on wall brackets or suspended from the ceiling. Peter Pepper Products, Palos Verdes Estates, Calif.  
(Continued on next page)

WEATHER BALLOONS

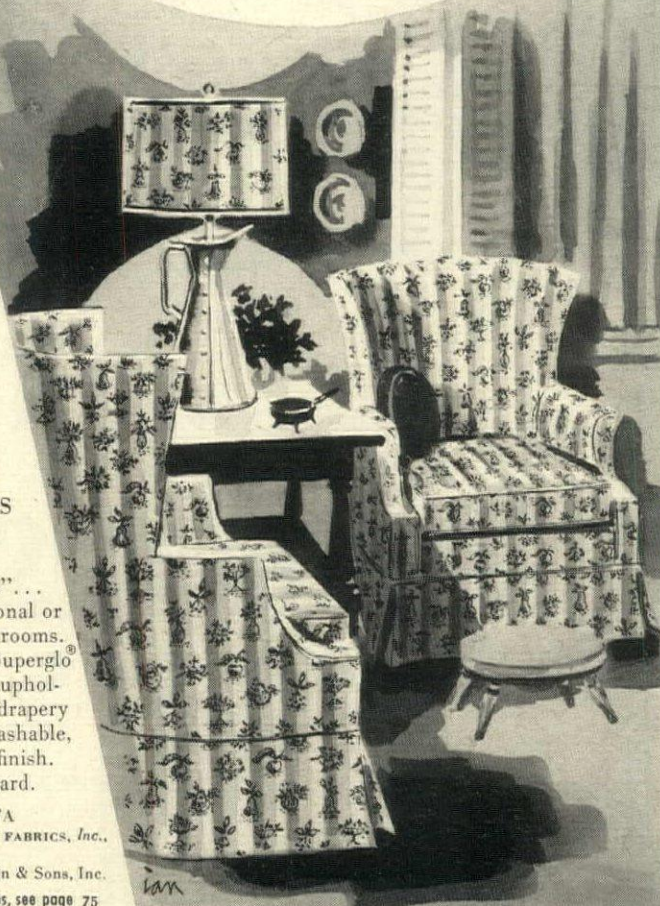


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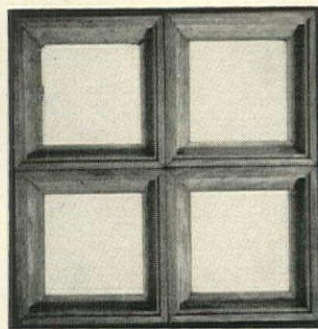
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## H & G's Newsletter

(Continued)

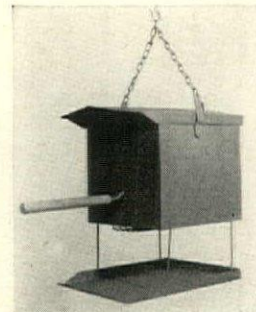


PANELED LIGHT

Recent development in home lighting is a lamp without a bulb. Device works on the concept of electro-luminescence—the creation of light by the activation of phosphors in an electric field. Light panels will operate continu-

ously on a few cents a year, can be grouped on wall or used for night lights on table tops. Sylvania Electric Products, 1740 Broadway, N.Y. 19, N.Y....

A self-service feeder has been designed to dispense food to birds automatically. When bird joggles perch, ration of food is delivered to tray. Seed store is not left exposed to weather and waste.



SELF-SERVICE FEEDER

Helen Hume, 584 So. Ave., Bradford, Pa.

.....Pre-scalloped pleating tape is now available for heading café curtains. Tape is stitched to fabric. A ring-tipped pin, inserted in pockets



CAFÉ CURTAIN PLEATER

between scallops, nudges fabric into pleats. Consolidated Trimming Corp., 27 W. 23 St., N.Y. 10, N.Y. ....A package plumbing fixture introduced recently provides an extra bathroom in less than one-third the space of conventional facilities by stacking a wash basin and foldaway toilet into one unit. Angelo Colonna, Boudinet & West-



PACKAGED PLUMBING

moreland Sts., Philadelphia, Pa. .... New tool that spins like an eggbeater flushes caked paint, pigment out of brush, simplifies cleaning and switching colors. Portable Electric Tools, 320 West 83rd Street, Chicago, Ill... (Continued on page 74)



SPINNING BRUSH CLEANER



## Letter from Paris

(Continued  
from page 63)

a seat, is for a children's charity. But M. de Beistegui is a good planner and provider. The guests know already that they will see a curtain raiser, *Les Impromptus de Groussay* written by Marcel Achard for the occasion, and *La Fausse Suivante*, a piece by Marivaux which has not been played for over 100 years. The actors will be from the state-owned Comédie Française, for after these three performances, the scenery and costumes designed for Beistegui will go to Paris, and the Marivaux will become a new play in the repertory of the Comédie.

Beistegui is as well known for his interest in decoration as for his large-scale hospitality, and gives it the greater part of his time. In pre-war days he had a remarkable apartment on top of a building on the Champs-Élysées. Since the war he has remodeled a handsome home in Paris, and restored the palazzo Labia in Venice. Lately, the Château de Groussay, a manor house in the country west of Paris, has just been transformed by the addition of wings and two pavilions, one of which is the new theatre.

Rather than work with pro-

fessionals Beistegui prefers the collaboration of an enlightened amateur of the drafting board, his friend Emilio Terry. (The work of Thomas Jefferson shows us the possibilities of the gentleman of good taste.) All Paris knows Terry, a vivacious and delightful man, member of a Cuban family that came to Paris two generations ago. Thanks to the marriage of a sister to Comte de Castellane, of another to the Prince de La Tour d'Auvergne, and of an aunt to the Prince de Faucigny-Lucinge, he is Cousin Emilio to a whole sector of French aristocracy and is always consulted when there is a château to put together or an apartment to install.

One constantly encounters the creations of his active talent which embraces many facets of design, whether the furniture in Helena Rubinstein's salons, the great music library for the Comtesse de Polignac, the garden staircase at Grasse for Charles de Noailles, woodwork for a new Niarchos house, even a series of household linens. The constructions at Groussay are not the least of his pleasant achievements.

END

H.P. WASSON & Company Indianapolis

features

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covers on 48" Super-  
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## H & G's Newsletter

(Continued from page 72)



ULTRASONIC  
DISHWASHER

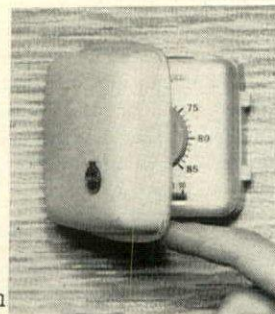
Dishwashing by sound waves may be here in three or four years, Hotpoint hinted recently, displaying a 1960-model cleanup center. Unit scrubs dishes with high frequency waves which agitate water and shake dirt particles free by vibration.

...Kelvinator's

experimental "Atoms for Living Kitchen" makes provision for storing foods preserved by atomic energy. Company-sponsored research indicates that irradiated foods

(among the first will be potatoes, onions) will keep indefinitely, supplementing canned, processed and frozen foods.

...Appearing on dinner tables now is a juicy bird with a fine family background. The bird, which looks like an extra-plump chicken, is called the Capehen, has strains of White Rock chicken, Cornish game hen and Malay game cock. Shipped to order from the Maryland Market, 412 Amsterdam Ave., N.Y. 24, N.Y.



THERMOSTAT  
WITH DOOR

...A thermo-stat with a door that conceals the dial and can be painted to match walls has been introduced by White-Rodgers (St. Louis 6, Mo.)...



CONTOUR CRIB SHEET  
STRETCHES

Contour crib sheets now come with stretch cotton knit sides that expand for bed making and contract for snug fit. Chicopee Mills, 47 Worth St., N.Y., N.Y....

The infra-red food warmer used in restaurants and hotels to keep waiting meals tasty has

been adapted for the home. Unit comes on portable stand or may be hung under cabinets or pass-through. Chas. L. Dick, P.O. Box 189, Kent, Wash.



INFRA-RED FOOD WARMER



# NEW BOOKS ON HOUSEHOLD ARTS

Any home library is incomplete without a reference shelf of authoritative works on architecture, decoration, household arts in general. Among recent publications H&G has found several of especial interest and reviews them here.

To appreciate our national heritage is to know the wealth of craftsmanship, architectural design, antiques and decoration exemplified by hundreds of outstanding American houses. Dorothy and Richard Pratt's *A Guide to Early American Homes—North*, and its handsome companion volume *A Guide to Early American Homes—South* (McGraw-Hill, \$6.95 ea.), open the doors to historic interiors and their treasure hordes of Americana. Equipped with one or both guide books, you will be persuaded, either from armchair reading or on vacation trips, to cross these early thresholds. Every house described is a voyage in discovery. From frontier homesteads to magnificent mansions the past unfolds on every page to enrich the traveler and reader.

*North* portrays over 900 of the most rewarding old houses in 14 states from Maine to Delaware, Cape Cod to Wisconsin and Illinois. Famous restorations are here, Sturbridge Village, Shelburne, Deerfield, Mystic Seaport, salt-box "leaners," Georgian façades, Dutch kitchens, the incomparable heritage of the Lincoln country, Greenfield Village, and many other superb achievements in design and decoration. Each has a different mood, manner, and regional way of life. About two-thirds of the houses are open to the public. The others are private houses, but the authors have made arrangements with the owners for you to visit their homes by prior appointment. There are more than 160 pictures; accurate schedules of state tours and annual pilgrimages; museum hours and fees; plus ways and means of reaching historic places on your itinerary during a vacation trip.

(Continued)

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#### GRACIOUS LIVING (see page 51)

ILLINOIS	Dixon	Vandenberg's
INDIANA	Lafayette	Reifer's Furniture Co.
KANSAS	Topeka	C. A. Karlan Furniture Co.
MINNESOTA	Minneapolis	Amluxen Co.
OHIO	Toledo	La Salle's
TEXAS	Lubbock	Cobb's Department Store

#### MASQUE (see page 53)

ALABAMA	Montgomery	Montgomery Rug & Shade Co.
ARIZONA	Tucson	Jacome's Dept. Store, Inc.
CONNECTICUT	Bridgeport	Howland Dry Goods Co.
ILLINOIS	Harford	G. Fox & Co.
KANSAS	Augusta	Wynne Brothers
MICHIGAN	Sturgis	Knowles Furniture Co.
NEW YORK	Jackson Heights	Patchen's
NORTH CAROLINA	Asheville	Bon Marche, Inc.
PENNSYLVANIA	Harrisburg	Capitol Shop
TEXAS	Reading	W. J. Schaeffer
VIRGINIA	Greenville	Greenville Dry Goods Co.
	Lynchburg	J. R. Millner

#### MOODMAKERS (see page 61)

GEORGIA	Atlanta	Rich's
KANSAS	Hutchinson	Beardslee Dry Goods Co.
PENNSYLVANIA	Pittsburgh	Innes Co.
SOUTH CAROLINA	Goldsboro	Bell Draperies
TENNESSEE	Knoxville	Well's
TEXAS	Arlene	Miller's
WISCONSIN	Sheboygan	Waldrop Furniture
		Ballhorn Furniture Store

#### PAGEANT (see page 63)

CALIFORNIA	San Francisco	Lachman Brothers
INDIANA	Crown Point	Crown Point Drapery
KANSAS	Augusta	C. R. Calvert Co.
MARYLAND	Baltimore	Hecht & Co.
	Laurel	Laurel Fabric Shop
MASSACHUSETTS	Quincy	Spinning Wheel
MICHIGAN	Pontiac	Mott's
NEW JERSEY	Morristown	Pearl's Upholstery
	Passaic	Helman Brothers
NEW YORK	Albany	M. W. Whitney
OKLAHOMA	Armore	A. B. Rawlins
PENNSYLVANIA	Philadelphia	Louis Myerson & Sons
TENNESSEE	Knoxville	Miller's
VERMONT	Burlington	Thomas O'Halloran
WASHINGTON	Tacoma	Selden's
WISCONSIN	Baraboo	Douglas Drapery Shop
	Milwaukee	T. A. Chapman

#### PANORAMA (see page 64)

INDIANA	Lafayette	Reifer's
	Muncie	Ball Stores
	South Bend	Robertson Bros. Dept. Store
MICHIGAN	Sturgis	Sager's
PENNSYLVANIA	Harrisburg	Capitol Shop
	Lancaster	Watt & Shand
	Reading	W. J. Schaeffer
VIRGINIA	Lynchburg	J. R. Millner

#### PROLOGUE (see page 65)

ALABAMA	Montgomery	Montgomery Rug & Shade Co.
FLORIDA	Fort Myers	Foxworthy Furniture
	Key West	Caroline Shops
ILLINOIS	Springfield	A. Dirksen & Sons
INDIANA	Gary	Broadway Drapery
LOUISIANA	Plymouth	Bosworth's
KENTUCKY	Ashland	Parsons Furniture Store, Inc.
NEW YORK	Freeport	A. Litwak
TEXAS	San Antonio	G. A. Stowers Furniture Co.
WISCONSIN	Madison	Hendrickson's Inc.
	Wausau	Winkelman's Department Store

#### REPERTOIRE (see page 71)

ILLINOIS	Chicago	Relax Upholstery
INDIANA	Evansville	Curtain Shop
LOUISIANA	New Orleans	Marks Isaacs
MARYLAND	Baltimore	Hecht & Co.
MICHIGAN	Ann Arbor	De Luxe Drapery
	Grosse Pointe Woods	Rabaut's Fabric Mart
MINNESOTA	Austin	Jane's Drapery Shop
NEW JERSEY	Hackensack	Lytic Silk Shop
NEW YORK	Astoria	Long Island Star Upholstery Co.
	Laurelton	Chateau Merrick Interiors
OHIO	Cambridge	Rose's Department Store
	Columbus	F. & R. Lazarus
OKLAHOMA	Armore	A. B. Rawlins
TEXAS	Lubbock	The Dunlap Co.
WISCONSIN	Madison	Hendrickson's Inc.
	Wausau	Drapery Studio

#### SUNSHINE (see page 73)

ALABAMA	Alexander City	D. Cohen & Sons
ILLINOIS	Dixon	Vandenberg's
	Skokie	Yardstick Shops Inc.
KANSAS	Newton	Duff & Sons
NEW JERSEY	Fort Lee	Fort Lee Fabrics
OHIO	Dayton	Edley's
	Hansfield	Scattergood's
	Sandusky	Sandusky's
WISCONSIN	Wisconsin Rapids	Wisconsin Rapids Drapery Co.

#### TABLEAU (see page 74)

ARKANSAS	Helena	Town & Country Interiors
CALIFORNIA	San Francisco	Lachman Brothers
CONNECTICUT	Bridgeport	Vogue Decorators
ILLINOIS	Chicago	John M. Smythe Co., Inc.
MICHIGAN	Detroit	Cadillac Drapery
	Jackson	Kennedy Draperies
NEW YORK	Brooklyn	Cowen Decorators
	Flushing	Wigod's Inc.
	New York	W. & J. Sloan
	Portchester	Portchester Upholstery
	White Plains	Sew-Well Fabrics
OHIO	Bryan	Lawrence Enterprises
	New Philadelphia	Burly's
OKLAHOMA	Cushing	Keller's, Inc.
TEXAS	Amarillo	White & Kirk
VIRGINIA	Lynchburg	J. R. Millner Co.

For information on any of the nine "SCENE-SETTERS OF 1957" prints and solids, for piece-goods or ready-mades, see the store nearest you or write:

WAMSUTTA DECORATIVE FABRICS, Inc.  
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The matchless elegance of the Old South is brought to life in Mr. and Mrs. Pratt's equally useful *Guide to Early American Homes—South*. More than 170 illustrations enliven the pages. Included are over 850 houses for your inspection, from Maryland's Tidewater to Arkansas, from Missouri to Tennessee to Florida. There are examples of unparalleled architecture in Gunston and Stratford Halls in Virginia; in Charleston's beautiful old town houses and plantations; in the ante bellum mansions of Natchez, and the Vieux Carré in New Orleans. Fully described are national shrines such as Jefferson's Monticello, Andrew Jackson's Hermitage, and Mount Vernon. Essential information is given on state tours and pilgrimages to historic sites. In the South, too, you may visit a number of private homes by appointment.

Three paper-back Pelican Books recently published in England and available in the U.S.A. for less than a dollar each are packed with information of particular appeal to traditionalists. *English Furniture Styles from 1500 to 1830*, by Ralph Fastnedge, is excellent for reference, generously illustrated with 100 line drawings and 64 pages of plates. (The drawings appear on the pages which refer to them; it saves leafing through the book.) Descriptions of each style convey the flavor of life in the period and include anecdotes about designers. For quick reference there are two charts in the back of the book, covering the Ages of Oak and Walnut from Early Tudor to Queen Anne and Early Georgian times, and the Age of Mahogany from the Georgian to the Pre-Victorian age. Glossaries describe furniture motifs and terms and 50 different woods. There are brief biographies of cabinetmakers and designers. In this book you will even find Sheraton's own "receipt for a polishing wax." *French Architecture*, a recent translation of Pierre Lavedan's survey of the evolution of techniques and styles, is valuable primarily for its large section on churches. The first section deals with fundamental problems in architecture and is rather elementary. The second section on religious architecture covers the Middle Ages, Classical and Modern periods. Anyone who is planning a trip to France or who wants to refresh his memory will be interested in the origins of rib-vaults, flying buttresses and spires which

(Continued on page 220)



AMERICA'S MOST VERSATILE TABLE



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# House & Garden's Travelog

## A DIRECTORY OF FINE HOTELS AND RESORTS

IDENTIFY YOURSELF AS A READER OF HOUSE & GARDEN WHEN WRITING TO THESE HOTELS FOR INFORMATION OR RESERVATIONS

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**Circle Z Ranch.** South of Tucson in scenic Border country. Ideal climate. Superb riding. Swimming, tennis. Children welcome. Brochure on request.

#### TUCSON

**Westward Look Ranch Inn.** Luxurious resort in desert foothills. Riding, heated pool. Amer. plan, all year. Rt. 6, Box 250, Tucson, Ariz. 3-2591.

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Enjoy relief from occupational fatigue, arthritis, high blood pressure in our hot radioactive waters. Superb Bathhouse in the hotel reached by secluded elevator, direct from your room in robe and slippers. Arlington Open P. G. A. Golf Tournament May 9-12. Good lake and stream fishing. Social calendar, hostess directed. Night spots. For colorful folder, write to R. E. McEachin, General Manager.

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Planned Western Entertainment at the foot of Pikes Peak, just 18 miles from Colorado Springs. Magnificent new lodge, delicious meals and deluxe service. A horse for every guest, rodeos, pack trips, chuck wagon dinners, stage coach rides, swimming. The largest and most complete! See your travel agent or write direct to Paradise Guest Ranch, Woodland Park 8, Colorado, for booklet.

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### Bermuda

April is a perfect time for a holiday on this semi-tropical island. Year-round Bermuda offers special attractions to the vacationer, but April and Easter-time provide a longer than usual schedule. The special events of this month include the Agricultural Exhibition and Horse Show (April 10-12); the Belmont Spring Golf Meeting (April 16-17); the traditional Kite Flying Day observed annually on Good Friday (April 19); a giant Floral Pageant (April 25); and International Race Week opening on April 29, the annual yachting classic. If you can't get away until May, plan to see the colorful display of military pageantry at the second annual Bermuda Tattoo which will open May 17 for two weeks with a cast of 500 troops from England, Canada and Bermuda.

### MAINE

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Tennis, hiking and fishing, salt and fresh water swimming, a shallow pool for children, simple living, cool nights with open fires. No telephone. Address inquiry P.O. Box 1422, Boston, Mass.

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On the sea. Hour or two from metropolitan areas. Family fun year 'round. Golf, riding, fishing, hunting on private preserve. Sundecks, health baths, children's playground, movies, dancing, holiday parties. New—The Fjord Room for buffets; Royal Pavilion for Continental dining; The Coffee Shop off boardwalk. European plan. Reservations: Phone Atlantic City 4-8111.

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**The Westbury.** Madison Ave. at 69th St. Distinguished clientele. Air-conditioned rooms & suites. Polo Bar, Lounge and Restaurant. A Knott Hotel.

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## PENNSYLVANIA

### EAGLES MERE



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Golf on a thrilling 18-hole course. "High in the Poconos". Excellent riding over 5500 acre estate. Tennis, bicycling, lawn bowling. Miles of private trout streams. Scenic environment invites relaxation. Indoor games, dancing, movies. Long celebrated for superb cuisine. Only three hours from N.Y. or Phila. Write for Honeymoon Book, Skytop Club, Box 21, Skytop, Pa.

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**Quimby's Club & Inn,** in Vermont's "Northeast Kingdom", Quebec border. Memorable dining, cottages, beaches, sail, swim, tennis, fish, ride.

## VIRGINIA

### IRVINGTON



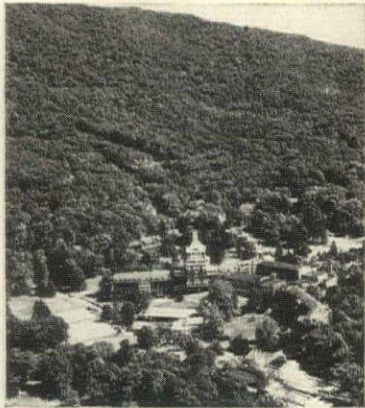
#### The Tides Inn

Gracious living in rural colonial Virginia with a cuisine that is recognized by experts as real Virginia food prepared from colonial recipes that cannot be excelled. Our charming informal elegance will delight you. A friendly atmosphere that simply radiates happiness. Cruises on luxurious yachts to the Chesapeake Bay; fishing; outboards; golf; tennis; dancing; swimming and other enjoyable pastimes. Truly "A Virginia Showplace" and "America's Most Unusual Inn!" Write The Tides Inn, Irvington 4, Virginia, for more information.

On April 15th we will publish a small booklet entitled The Condé Nast Travel Guide. There will be no charge for this booklet. We hope that it will give you helpful suggestions on places to stay on your vacation. Write to House & Garden, % The Condé Nast Travel Guide, 420 Lexington Ave., New York 17.

## VIRGINIA

### HOT SPRINGS



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One of the nicest things that has happened to first-class travellers in recent years is the series of bright additions at this famous resort. A new outdoor pool and sand beach are a focal point for young couples. A supervised playground, with a tree house and a tiny brook, keeps youngsters intrigued. A complete reconstruction of the Spa has brought a distinguished old tradition up to elegant and efficient 20th century form. The golf courses, tennis courts, stables, skeet fields and other sources of pleasure are meticulously kept, and the hotel itself is fresher and brighter than ever. Homestead service continues to be one of the great satisfactions on the North American Continent. Some springtime reservations may still be available; and it's not too early to plan for mid-summer. Write directly to The Homestead, Hot Springs, Virginia.

### VIRGINIA BEACH



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Where springtime lends its enchantment to both countryside and seashore—famous nearby gardens are a glory of color. The Cavalier's two championship golf courses like green velvet, the weather fine for sunbathing, tennis, riding, fishing and day trips to Williamsburg. Virginia's most famous Resort Club, Yacht and Country Club, Beach and Cabana Club. Under direction of Sidney Banks.

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Where The Vacation Season Never Ends. You will thrill to the beauty that surrounds you on 6500 acres of America's premier year-round resort hotel. Delightful climate. 45 holes of excellent golf. Riding on more than 200 miles of picturesque trails. Swimming in indoor pool in winter and new outdoor pool in summer. Tennis on five fast courts, badminton and other sports. Excellent food. Superb accommodations. Congenial social life. For booklet, information & reservations contact your travel agent, write Reservation Manager, The Greenbrier, Tel. White Sulphur Springs 110 or call New York Reservation Office: 30 Rockefeller Plaza, Circle 5-8668.

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## BERMUDA

### HAMILTON



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The Island's most beautiful resort hotel . . . surrounded by lawns, in the heart of Hamilton. Dancing in the Moongate Garden. Superb meals, barbecues overlooking exotic underwater-lighted pool. Beach Club. Color Folder from Travel Agents. Wm. P. Wolfe, Representative, 500 5th Ave., New York 36, N. Y.; Boston, Chicago, Cleveland, Miami, Phila., Toronto.

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### MONT TREMBLANT, P.Q.



#### Mont Tremblant Lodge

This famed French Canadian village-resort is a storybook vacationland. 6000 acres in the scenic Laurentians on a sparkling 10 mile lake. Swim, sail, ride, golf. All weather tennis courts. Dancing, cocktails, superb cuisine. Supervised play for children. Moderate summer rates. 90 miles from Montreal. Reservations: Mrs. J. B. Ryan, Mont Tremblant Station, P.Q., Canada.

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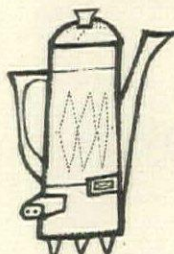
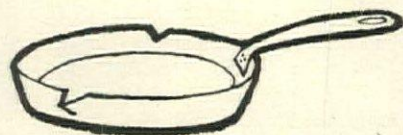
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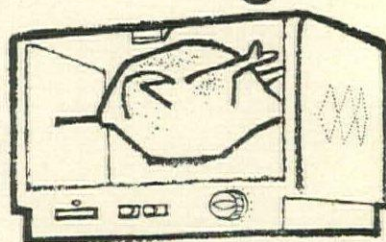


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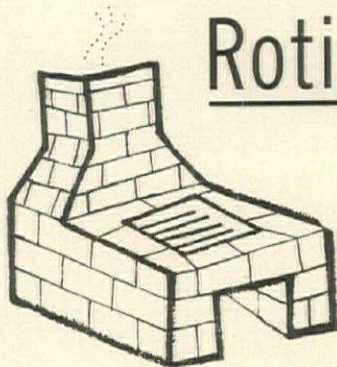
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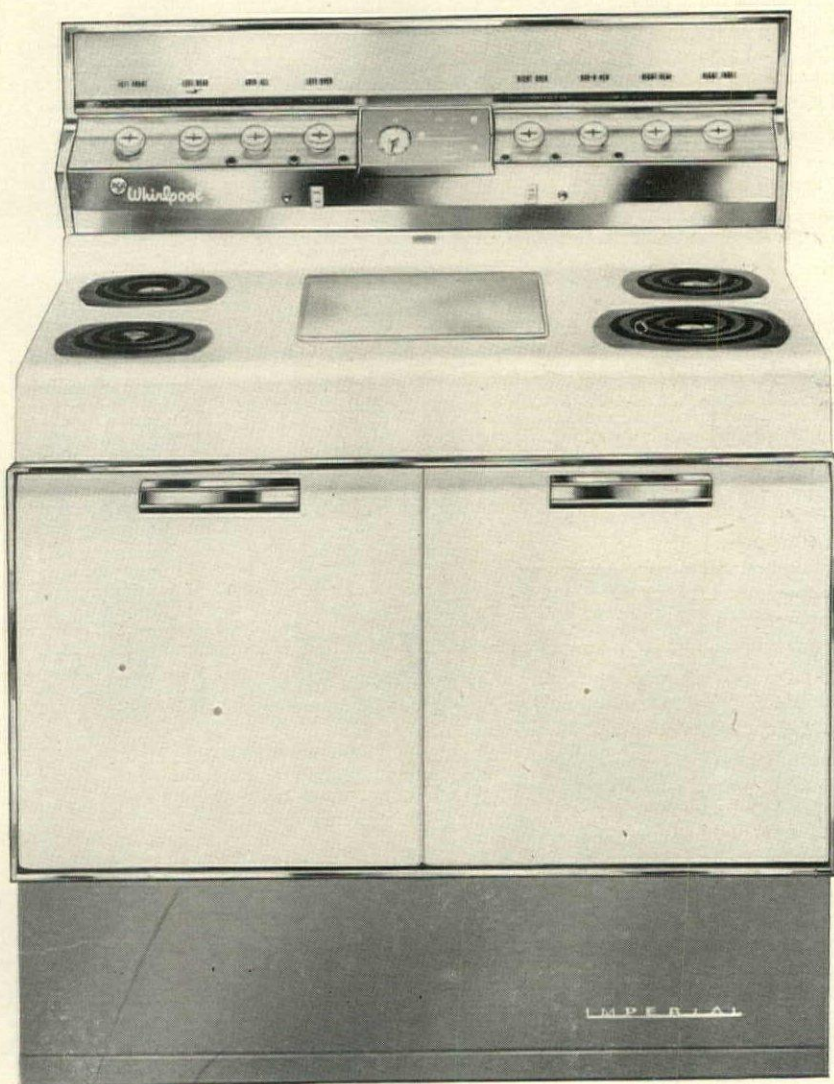
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# House & Garden

APRIL, 1957

## THE DECISION TO DIFFER

A line on the cover of this magazine refers to decorating as a *personal* art. The subject of the leading feature beginning on the next page is an *original* house. The section on interior design is given over to four homes that are notable for *individual* taste. The travel article for the month is *one man's* extraordinarily perceptive view of one of the world's best known rivers. This theme of individuality recurring throughout this issue is actually present in every issue.

For in pursuing its purpose as a guide to the arts of living, H&G is concerned exclusively with the individual. The things we select to show you in the magazine are never presented as models of houses or rooms or gardens to be slavishly copied. Rather we hope that they may inspire you or provoke you to create something of your own, that they may suggest new materials and new approaches, that they may call forth personal plans created from and designed to serve your individual tastes, interests and needs.

Independence of taste, of thought and of action are the milestones in man's progress to freedom, to knowledge and to civilization. They offer also a good measure of the maturity of each civilized individual. Without individuality there would be no art, no science, no philosophy and, paradoxically, nothing of man's creation to conform to. Equally, without conformity there would be no language, no law, no standards; none of the man-made conditions essential to individual development and creativity.

We choose to conform to the laws of man in order to protect our freedom. We submit, too, to the laws of the market place where we have created a mass-production economy in order to achieve the leisure and resources to pursue or to create something truly individual.

But, when a man blindly conforms in other ways—in matters of taste, of thought, of belief, of action—merely because it is easier, he denies his birthright as an individual and betrays the rich legacy of civilization. A decision to conform based on experience, judgment, emotion or even just for fun is quite another thing. Nor is there any inherent good in being different. In either case it is the conscious decision that counts.

No other area of life today offers the scope for individual choice that exists in the home. Here is where the independent spirit is born, is nourished and flowers. And here in the delights of planning and furnishing a home are some of its most meaningful decisions.

W. H. L. JR.







*On the crest of a California mountain, a young architect*

*has fashioned that rarity of architecture*

# An original house



Thornton Ladd:

*"The architecture was conceived fundamentally as a linking structure, bringing together into a kind of spatial drama a series of moods expressed through the gardens, architecture and interior design."*

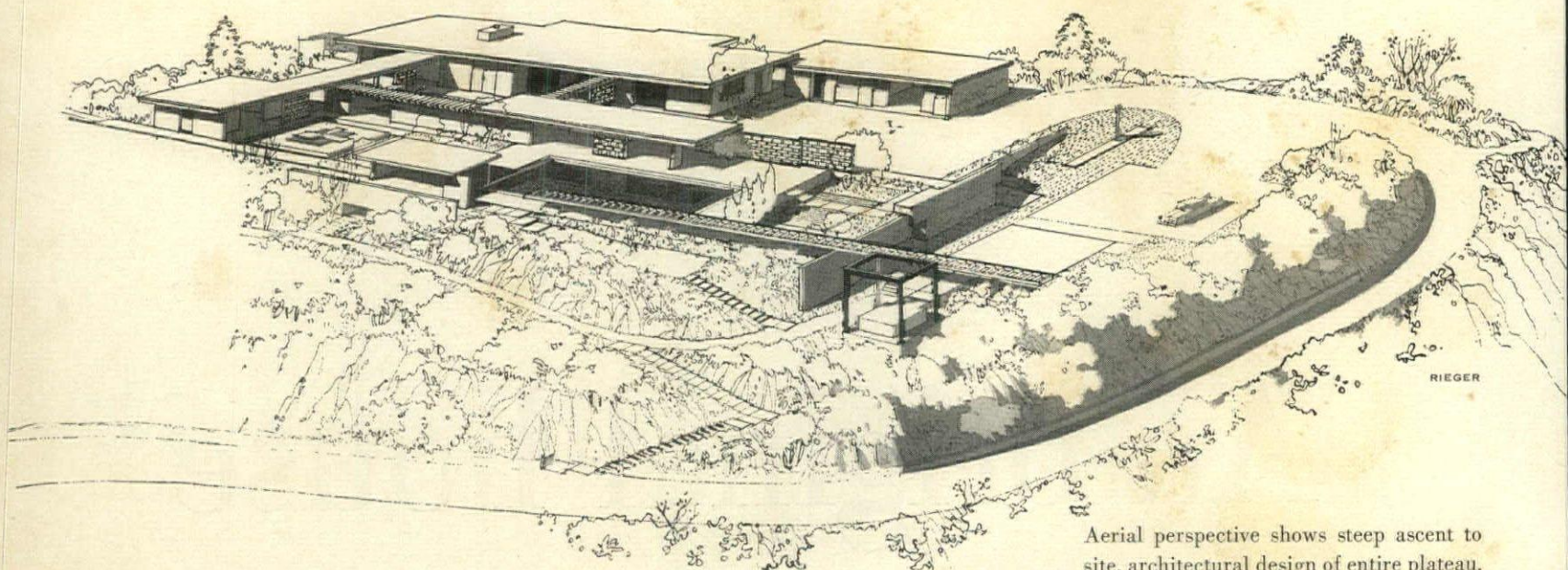
*Opposite:*

**The peristyle**, separated from adjacent gardens by a series of gray stucco walls, is paved with English tile. Roof rafters are closely spaced to cast light-and-shadow patterns. Ground cover is blue fescue; hanging plants on wall, donkey's tail sedum.

Among architects, one of the most stimulating houses in America today is Hilltop, a personal expression and the present home of a 32-year-old architect named Thornton Ladd. The everyday language of architecture fails to describe Hilltop, for it is not so much a house as it is an elaborate structural composition embodying elements of sculpture and geometry. Crowning a modest mountain near Pasadena, and on a clear day commanding the Pacific coastline, Catalina Island and the San Fernando Valley, the house consists of five principle rooms; its interior spaces combined measure only 2,700 square feet. These statistics, however, are both sketchy and misleading. What makes Hilltop a remarkable achievement is its almost limitless variety—its numerous outdoor levels, connected by cantilever steps of concrete which seem to float; its serene garden settings, in soothing contrast to the domineering vistas; its covered walks and trellises, which not only join garden spaces in an integrated plan but also separate them in such a way that an unexpected scene unfolds around every corner. Ladd, who is one of contemporary architecture's most articulate spokesmen (see *HOUSE & GARDEN*, February 1956), began planning Hilltop in college and spent five years at it. He describes his fundamental concern as "the constant search for that elusive and subtle condition between understatement and overstatement." Curiously, his plan evolved from an inherent weakness of the site. Because the southeast corner of the hilltop needed some form to tie it with the rest of the plot, Ladd built there a cube of reinforced concrete. From this point the plan developed rapidly into a linked series of rectangles and squares including a pool, a pavilion, gardens and a peristyle. "There were," says Ladd, "no rules, no formulas, no styles used—just a combining of those different parts in a way that best seemed to express the purpose they represent."

*(Continued)*





Aerial perspective shows steep ascent to site, architectural design of entire plateau.

## Modern Acropolis *Geometric links of the Hilltop plan*

*bring order to the multiple levels, gardens, interiors*



***"The site, with its infinite richness of color and moods, forms and changing light patterns, presented an aesthetic challenge which was far more complex and difficult to meet than the technical problems."***

OWNER AND DECORATOR: *Lillian B. Ladd*

ARCHITECTURE AND LANDSCAPE DESIGN: *Thornton Ladd, A.I.A.*

LOCATION: *Pasadena, California*

*Building data page 144*

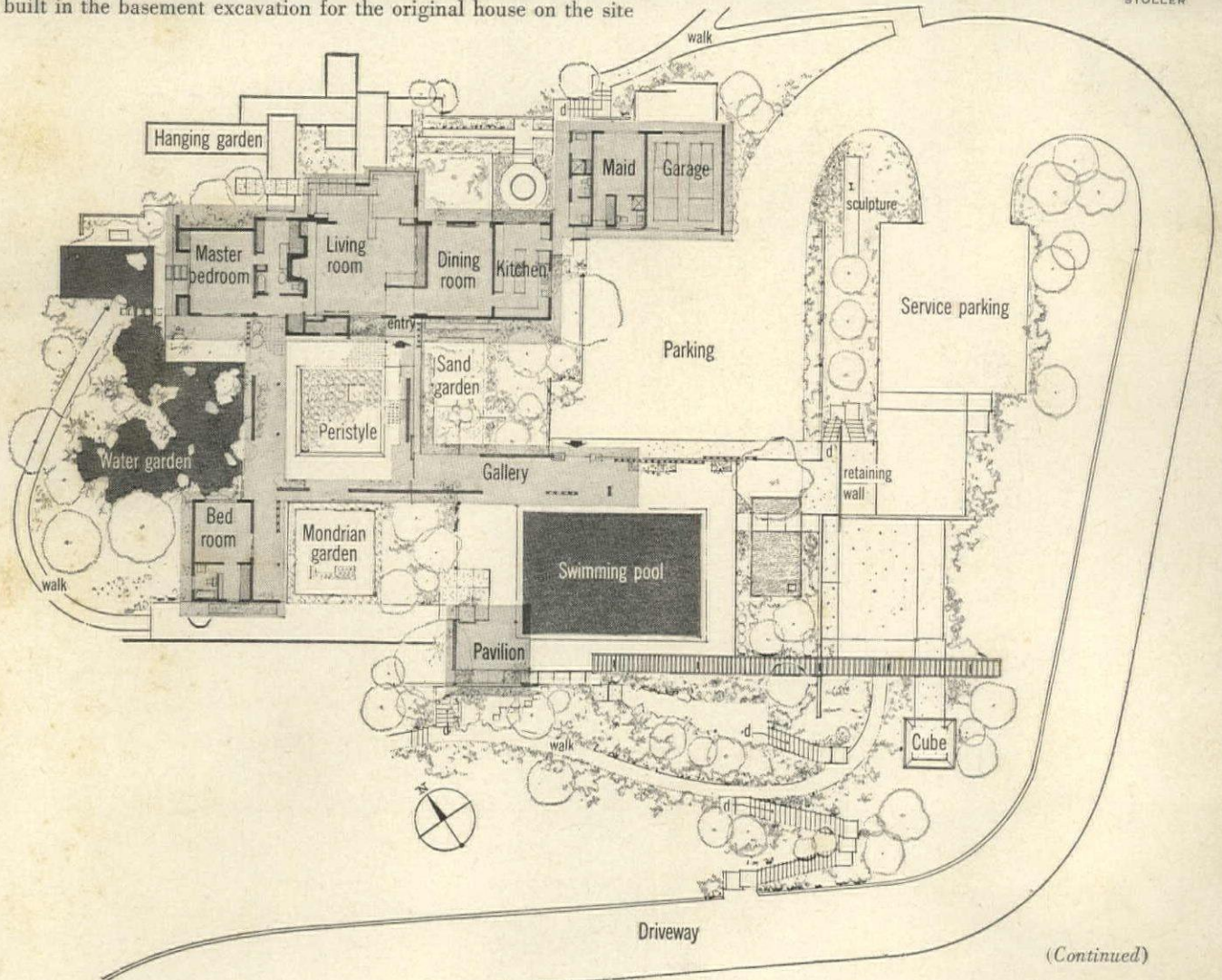
When Thornton Ladd first saw his hilltop site, it was a stark plateau which had been carved by a steam shovel in the 1920s. Confronting him, too, were the crumbling remains of an unfinished Georgian mansion. "The first constructive task I undertook," says Ladd, "was the re-sculpturing of the hill. By creating various levels for gardens and terraces, the aesthetic dullness of the flat ground was eliminated. The necessity for moving great amounts of soil was minimized by introducing on each succeeding level the kinds of native plants that would grow with no attention and very little water on the decomposed granite of the site." To a great extent, the plan for the house was influenced by Ladd's concept of the entire property—both the outdoors and indoors—as an architectural entity. This is immediately apparent as one approaches the house. The road winds upward past a skeletal concrete cube, which is visually tied to the uppermost level by a long horizontal trellis, and ends in a large parking area adjacent to an outdoor gallery and the swimming pool. The gallery connects the pool area with the peristyle, at which point one covered walk leads to the entrance and another to a bedroom-bath wholly separate from main part of the house. On one side of the living room is the master bedroom, with a view of the water garden. A storage wall for books and hi-fi divides the living and dining rooms, both of which overlook formal gardens. An ingenious pattern of horizontal vine-covered trellises, called the "hanging garden," extends beyond the crest of the hill on the north side of the living room.





The swimming pool was built in the basement excavation for the original house on the site

STOLLER



(Continued)



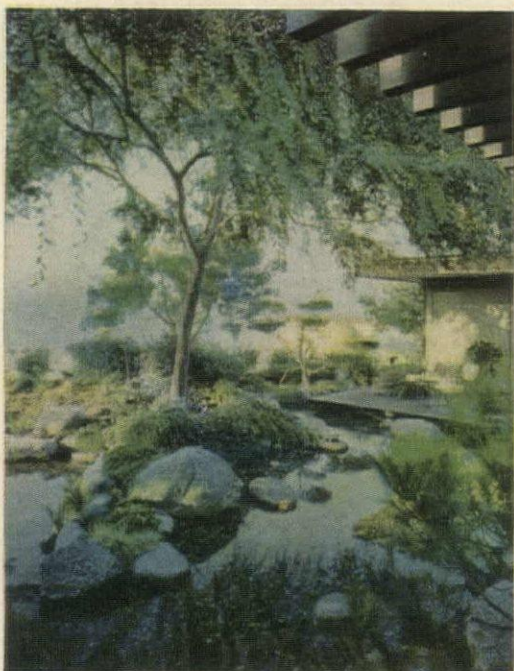




## Sculptured gardens



*"The site, with its infinite richness of color and moods, forms and light patterns, presented an æsthetic challenge which was far more complex and difficult to meet than the technical problems."*



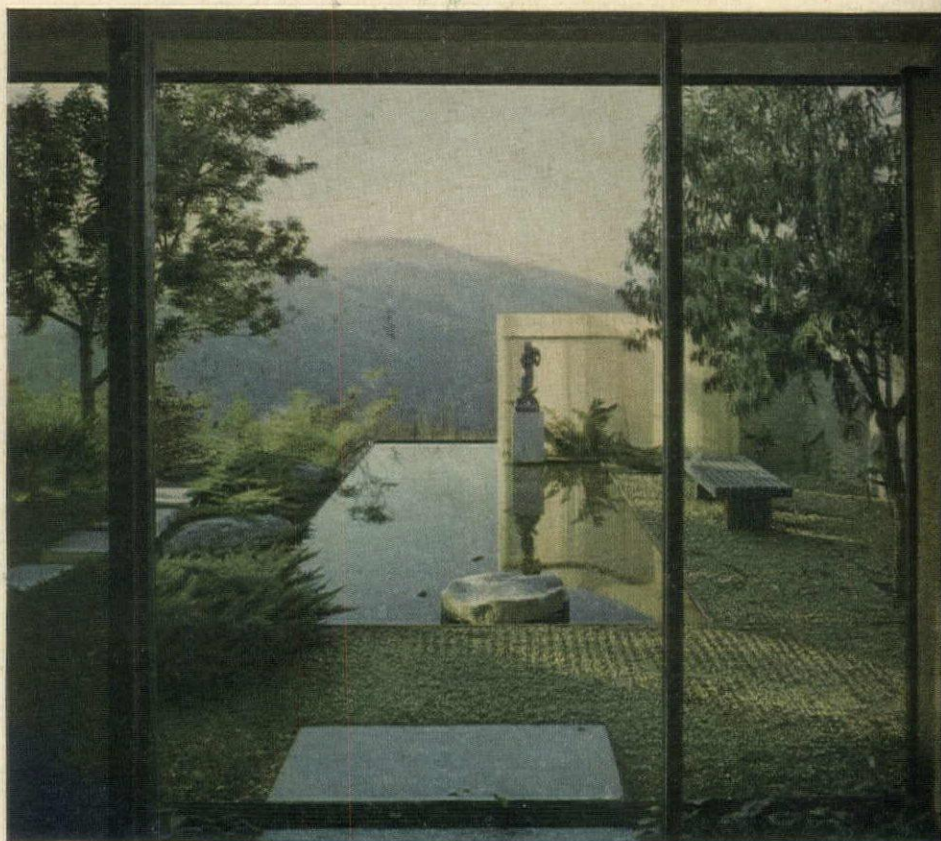
Shaded water garden gives serenity to bedrooms



STOLLER

*Each is a study in pattern, form, texture*

Hilltop has a sand garden, a water garden, a Mondrian garden and a peristyle. There are two good reasons for this elaborate plan. The gardens distract attention from overpowering vistas, and they are structural landscape devices on a site without fertile soil. Through the intricate arrangement of levels, walls, grilles and covered walks, the garden areas become individual outdoor "rooms." Each has its own character but contributes to the architectural harmony. The water garden, which lies between the two bedrooms, the Mondrian garden and the sand garden all are linked by walks to the quadrangular peristyle facing the living room. The geometry of the gardens incorporates many lines of the old building which stood on the site, and here and there an old concrete wall shows itself as a part of the new garden structure. Rafters and grilles were planned to cast constantly changing patterns of light and shadow in the gardens.



Perspective makes water garden seem to extend beyond brink of hill

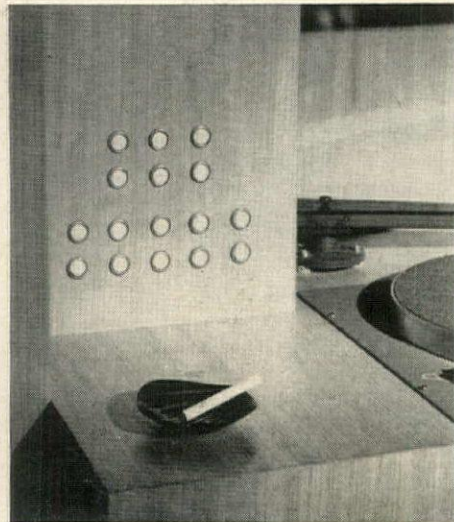
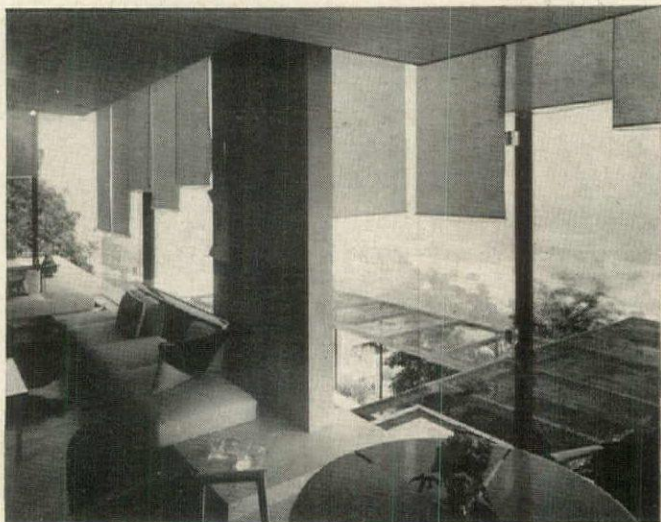
Sculptured deodar tree stands out against changing textures of sand garden





STOLLER

North view from the living room sweeps across the famous Rose Bowl, in arroyo below, to the San Rafael Hills in background



Living room sunshades, which unroll from ceiling recesses, are electrically operated from panel of switches



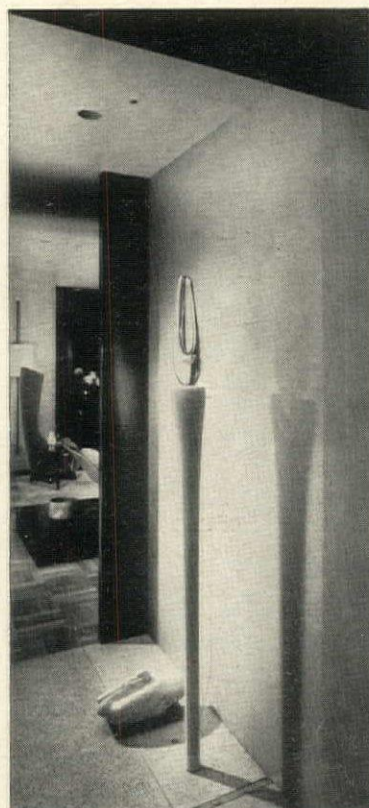
## Serene interiors *Like the exterior plan, Hilltop's rooms*



*"This is a house for a life with few gadgets: a life that largely takes pleasure from ever changing views, the gardens and pools, music and art objects."*

Thornton Ladd has characterized his architectural work as a synthesis of many ideas from many sources. This catholicity of interest is seen in Hilltop's interiors. Throughout the house there is a blending of Chinese paintings and modern sculpture, of traditional and Oriental and contemporary furniture. The few mechanical devices in the living area, such as the electrically controlled sunshades and the metal floor insets shown below, are there to serve specific purposes. A glass-walled bay section of the living room is cantilevered beyond the crest of the mountain on the northwest to command the site's most dramatic vista. Two built-in sofas in this bay (opposite) seat 14 persons. In a nearby corner of the room is an elevated platform which has a cocktail grouping of a table and five chairs. Several walls of the living room are paneled in a rich, honey-colored African wood called limba. The floors are of pale parquet blocks. The same finish on lacquer wall panels in this room is a good example of the painstaking craftsmanship found at Hilltop. To achieve a keen, permanent surface, furniture finishers covered these panels with 100 coats of lacquer.

*are a blend of numerous cultures and tastes*



Abstract sculpture stands on pedestal



Metal insets placed in floors at random receive pedestals, small tables designed with single leg.



Speaker, book shelves are concealed by sliding panels

*Additional photographs, page 140  
More of Mr. Ladd's architectural ideas, page 144.*





Early American dining furniture, patchwork quilt (used under glass on cocktail table) mingle with English tiles, Louis XIV mirror

LEONARD



*The ultimate aim in decorating*  
*is to express* **personal taste**

Decorating at its best is a personal art, not a fashion or a formula.

It demands more thought than money, more imagination than space.

The four homes shown here and on the following pages express in their decoration the different and definite personalities of their owners.

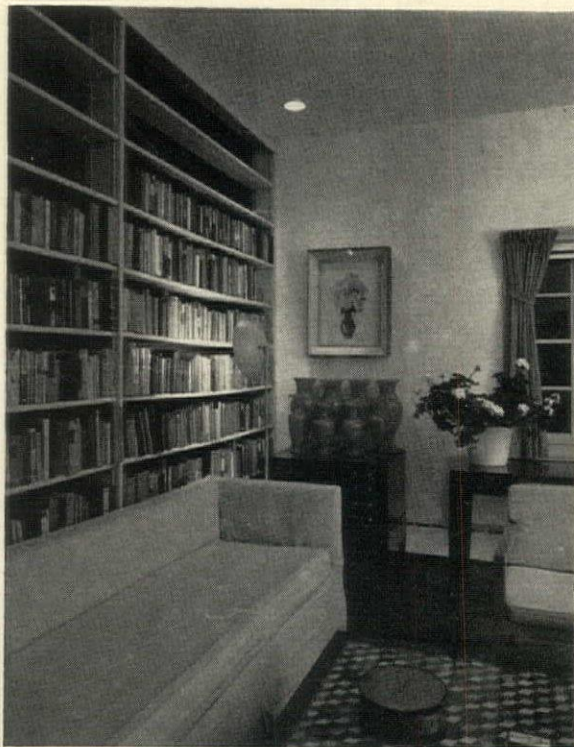
Treasured, unique possessions give the homes individuality. Notice how the backgrounds have been kept restrained—white walls, sleek floors and simple window treatments. Paintings, books, sculpture, collections (in one case as fragile as opaline, in another as animated as birds) are the major color accents and decorative features. In these rooms, furniture and accessories of different periods are skillfully mixed, the problem of limited space overcome in unusual ways.

The predominant impression in each case is of a home in which the rooms are not “decorated” but are true expressions of individual taste.

**T**o Mr. and Mrs. Joseph B. Platt, their small shingled house looking westward over peaceful New England meadows to the ocean, is a complete expression of their personal taste and philosophy of living. The furniture and accessories are treasured pieces collected over the years and retained for their sentimental value and significance. The simple color scheme (white walls, dark-stained floors, low-key colors in wood and fabrics) was designed to give a feeling of space and elegance. It shows off the beauty of pictures and cherished collections such as the blue, white and pink opaline which, with flowers, provide the color accents for every room in the house. Everything has a story or a meaning. The tole bulls' heads that dominate the entrance hall and an ancestral portrait in the bedroom are reminders of Mr. Platt's great-grandfather, host of the Bulls' Head Inn near Manchester, England. Modern furniture with simple lines designed by Mr. Platt rubs shoulders with Early American pieces; the rococo Louis XIV mirror over the living room fireplace was salvaged from a derelict Third Avenue dance hall. Although there are only four rooms down-

(Continued)

## IN THE TASTE OF A DESIGNER



Dark wall behind shelves frames vivid covers of books





*Joseph B. Platt, A.I.D., New York decorator and designer by practice, is a country gentleman by choice. With his wife, cook book author June Platt, he commutes weekends from the pace of the city to the peace of Little Compton, Rhode Island.*



Furniture designed by Mr. Platt blends with architecture

LEONARD



Geranium plant bay, pictures, are decorative highlights of the bedroom

## Vistas give a sense of space and serenity

stairs and two upstairs, the design and decoration make the house seem larger. The ceilings are ten feet high. There is a 19' hallway which adds an indoor vista to the rooms and introduces the decorative elements of the house. There is no superfluous furniture. Built-in closets are used for storage. The lighting is 90 per cent recessed ceiling fixtures. (Mr. Platt states that he is "anti-lamp", but makes one concession—an angled reading lamp by the 11' long shallow sofa in front of the bookshelves.) The structural materials of the house were enriched by the skill of New England craftsmen (the traditional window moldings were cut in Fall River with an antique plane. Flowers are one of the Platts' passions. Mrs. Platt not only grows roses but paints them as well (one of her paintings hangs over a chest in the living room). Indoors, there are big tubs of pink and white geraniums ("a humble but lovely flower, well adapted to indoor growing" in Mr. Platt's view), which form a permanent and portable part of the decoration of the house.

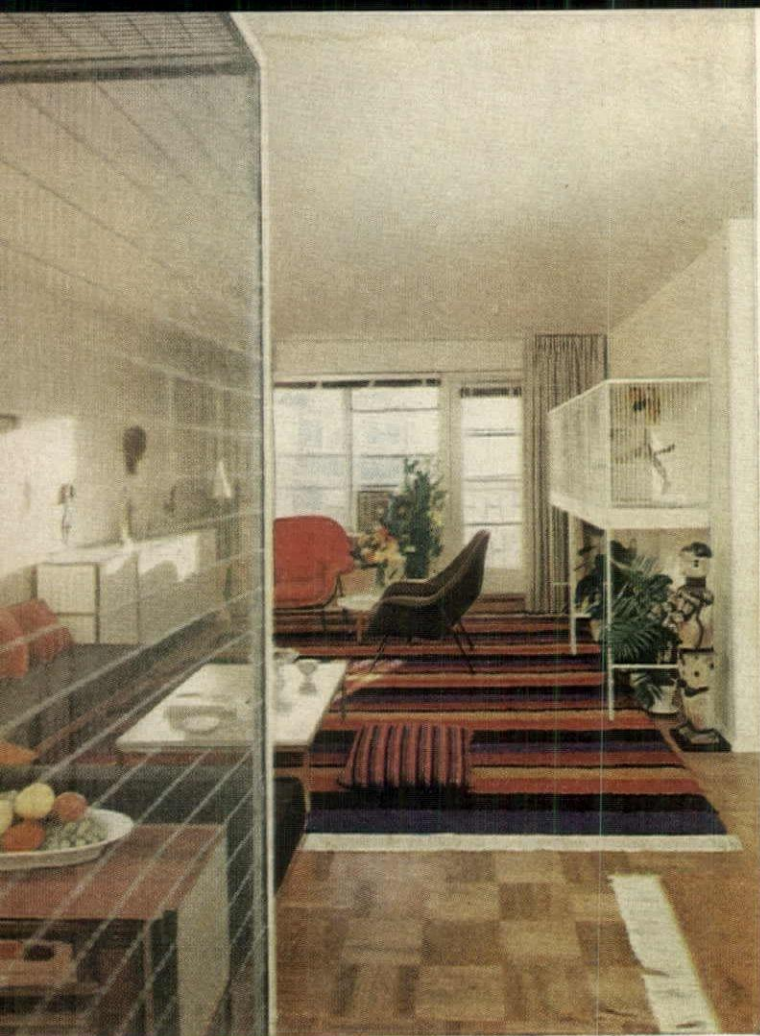




Painted molding makes the hall seem more spacious. White walls draw attention to tole bulls' heads, a link with family history

*(Continued)*





Bird cages designed by the owners dominate the decoration. They line the wall, below, divide living room from entrance, above







Plastics and modern brass give contemporary feeling to dining area



Patina of Renaissance oak cabinet, Japanese bronze vase enrich hall

## IN THE TASTE OF TWO ARTISTS

**I**n the New York apartment conveniently adjoining their studio and office Mr. and Mrs. Harry Zelenko have conjured up an atmosphere more typical of Mrs. Zelenko's home state of California than of the East Coast. The light-reflecting white walls, bright plumage of birds and groups of plants help to compensate for an austere view of steel and concrete. The Zelenkos and their children, Lori (two years old) and Michael (three months old), wake every morning to the song of finches, reminiscent, Mrs. Zelenko says, of Swiss music boxes. Sixteen finches occupy a special cage used as a room divider; in summer they are removed to a screened terrace which has an apple tree. Lining one wall of the living room is another set of cages for eight parrots.

The room scheme started with white walls, a simple, quiet background against which colors could be juggled endlessly. Dining chairs, designed by Mr. Zelenko, were upholstered in a stripe which was repeated on a larger scale in the living room rug. Two smaller rugs in purple and cantaloupe underscore the dining area and entrance hall and link them to the main color scheme. Large upholstered pieces are covered in plain fabrics in restful colors. While contemporary furniture predominates, the mixture of periods and of the primitive with the sophisticated strikes a strong note of individuality. In the hall is an early 16th century Italian cabinet. Throughout the apartment are displayed primitive African and pre-Colombian sculpture, paintings by Mr. Zelenko and Haitian Philome Obin.



*Two artists engaged in industrial and advertising design, Harry and Marion Zelenko share office as well as home life. In the light, bright setting of their studio they plan their projects. Their talent for packaging was exhibited in H&G's gift pages last November: boxes shaped like cockatoos and dragons.*

(Continued)





KERTESZ

In alcove (originally dining area): a reconstructed bread cabinet; French inlaid mirror; set of small tables used as a bar

In living room: flowered and striped slip covers; table tops of marble, rattan, mother-of-pearl; hand-woven rugs







*A fashion editor of Vogue magazine, painted by famous fashion and portrait artist René Bouché, Mrs. de Menocal Simpson has traveled widely, collected paintings, books and objects from all over the world which give her apartment the stamp of individuality.*

## IN THE TASTE OF A FASHION EDITOR

Very few can make something subtle and individual from the obvious, but to a fashion editor this is a familiar challenge. Where other New York apartment dwellers would delight in an entrance hall, living room and dining area and use them as such, Mrs. Simpson chose to turn them into a single room. A ceiling-high mirror panel at one end of the book wall (there is another on the adjacent wall near the entrance) gives an illusion of width. The walls are white, the floor bare except for a pair of accent rugs, the windows decorated simply with printed shades and plants. There is no point of clutter anywhere, yet the room contains many possessions that contribute warmth and personality. On the sofa are petit-point cushions made by Mrs. Simpson; the designs were copied by Alice Maynard from animal drawings by Renaissance artist Pisanello. The wall over the sofa is plain, but at either side are an antique clock and a large abstract by the contemporary Japanese painter Kenzo Okada. Elsewhere are paintings by Berlandina and Giacometti, a shadow-box display of old Peruvian silver, a 19th century architect's model of a winding staircase. Books and magazines are set out on a Biedermeier table which serves as a reading and a dining table in the living room. The apartment conveys the easy hospitality of a country house.







Swinging panels on pivots, painted white on one side and black on the other, make a flexible wall between living room and studio



Rotation of the panels opens whole room to garden view

## IN THE TASTE OF A PAINTER

When artists turn their special talents to planning and decorating a home, one expects the unusual. The home of Mr. and Mrs. Roger Wilcox in Amagansett, Long Island, 107 miles from the heart of New York, is a case in point. Attracted to the 16-acre site by its woods and rolling contours, the Wilcoxes brought imagination and skill to bear on a three-year remodeling project. They wanted to create a peaceful, spacious retreat where Mrs. Wilcox could paint and her art could be displayed to best advantage. Mr. Wilcox planned all the interior and some of the exterior finishing himself. The house combines modern picture windows and open planning with country character: a brick fireplace, bedrooms on a balcony above it, ceilings that reach to the rafters.

White predominates in the main living area. It is an excellent background for Lucia's paintings, which have a sculptural quality (she builds up paint in layer upon layer, sets colors shimmering side by side to be mixed by the eye instead of on the palette). The color scheme was designed so that a door ajar to one of the bedrooms, the kitchen or the study-guest room reveals a strong accent of red, blue or yellow. The effect is not unlike a Mondrian painting. Strips of green, cocoa and red carpeting are used to set off the conversation grouping at one end of the living room.

The living area opens to the outdoors. Because of its simplicity the room is hospitable to different moods. Lucia says it is excellent to paint in. (Her studio is shown at right, and through a movable wall at left.) It has good acoustics and an elaborate speaker system for music. Hi-fi equipment is housed in a hanging cabinet beside the fireplace. The cabinet fronts were taken from 14th-century wood chests used in Syria to store grain. On top is a Greco-Persian sandstone head. Over the fireplace are relics and artifacts from Mrs. Wilcox' family collection. Paintings by Léger, Dufy, La Fresnaye and Lucia are changed from time to time and arranged to keep the room looking composed and uncluttered.





Through lighted picture windows a simple background of wood, brick, tile, plaster emphasizes richness and vitality of paintings

*Orderliness is next to inventiveness in the studio adjoining the living room, where Mrs. Wilcox (artist Lucia) sustains a 30-year dedication to painting. She uses the floor as easel, a suspended "catwalk" for canvases, a mobile workbench for materials.*



(Continued)





White materials which lighten color scheme are easy to clean: Micarta, Amtico vinyl tile, woodslat blinds

JEFFERY



Vivid cabinets, walnut panels blend with living area.



China storage, color TV are hidden behind paneled doors



*Your own taste is the surest guide in planning*

*a workable and successful* **kitchen**

The kitchen is an American pride. Most people spend more money on it than on any other room. Yet often the difference between a good kitchen and a merely adequate one is a matter of imagination rather than money. Clever combinations or uses of materials and equipment can give an inexpensive kitchen a custom-made look. A competent architect or kitchen planner will solve structural problems and design an efficient floor plan. Only the owner can supply the special approach and taste that will make the kitchen as personal and livable as the rest of the house. To get the kitchen you want, shop around for components, try out color schemes and list every detail to be included before the planner goes to work. Here and on the following pages are three kitchens which bear the stamp of personal planning, each different, each keyed to an individual living pattern.

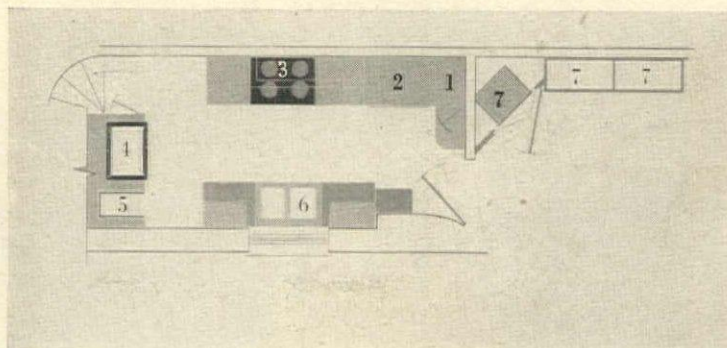
## A NARROW PANTRY GROWS INTO A KITCHEN

**R**emodeling an awkward pantry into a decorative, easy-to-run kitchen was not an uncommon problem to Mrs. Ben Grauer. As interior designer Melanie Kahane, A. I. D., she is adept at finding ways to make the most of precious cubic feet. Her inventive ideas on space-planning, storage and color are incorporated in her own limited kitchen area (14' 9" long, 7' 6" at the widest point). The original 12' high ceiling was lowered to 9'5" and wall cabinets hung in double units up to this height. Dead space over the built-in refrigerator and freezer accommodated wood touch-lock cabinets. In this high storage she keeps such infrequently needed items as 50-cup coffee makers, vases, large dishes. The brick wall for the built-in oven and barbecue was made deep enough to store charcoal and tools. Supplementing the pumpkin-colored metal cabinets by Youngstown is a storage corner with walnut-plywood paneled cabinets with adjustable shelves, a swing-out laundry hamper and a desk.

The size of the kitchen influenced the choice of colors and materials. The simple color scheme of pumpkin, white and warm-toned woods, used in a dramatic, poster-like way that is characteristic of Melanie Kahane's decorating style, gives the kitchen a neat, uncluttered look and complements the colors in the adjoining combination living and dining room. The vivid cabinets lend a warm, coppery glow to Westinghouse stainless steel equipment. Despite the preponderance of white, the kitchen is kept spick-and-span with a minimum of work. Easily cleaned materials are the secret. *Shopping information for this kitchen, page 130.*



Cabinets below bookshelves have deep trays for linens, silver



(1) storage corner, (2) refrigerator, freezer, (3) cooking top, (4) oven, (5) barbecue, (6) sink, dishwasher, (7) dining storage

(Continued)





Kitchen gains a sense of space from the suspended library balcony and skylights which help to keep the work area well lighted

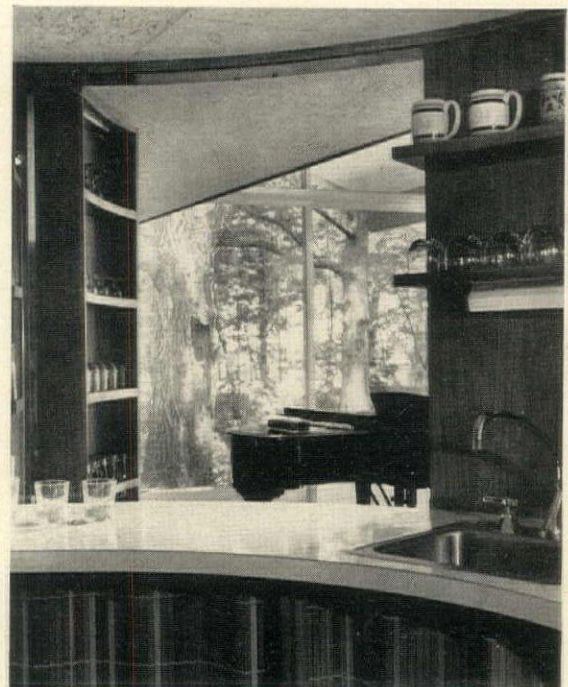


## A KITCHEN THAT KEEPS THE FAMILY TOGETHER

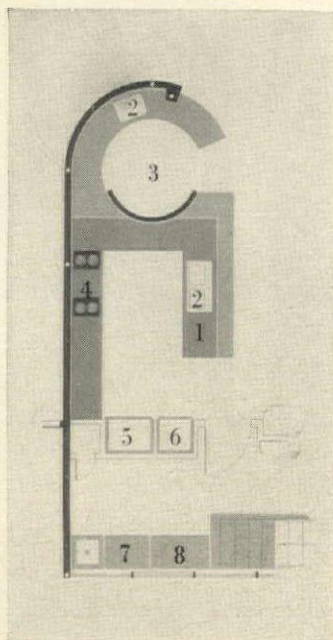
Paradoxically, the thing Mrs. D. Wendell Fentress likes most about her kitchen is that she hardly knows she is in it. She is never isolated while preparing meals. She can chat with her husband, children or guests in the surrounding living, dining and entertaining areas. Although the kitchen is open to view, an imaginative plan by the architect, Edward D. Dart, A.I.A., avoids the usual drawbacks of the open plan: constant traffic and visual clutter. Tile work surfaces are hidden by white eye-level Micarta countertops, used for buffet serving or snacks. The work area is compact and self-contained, yet so well organized that more than one person can cook at once. Mrs. Fentress often invites friends in to collaborate on elaborate party dishes for their freezers. The kitchen has the same rich charcoal terrazzo floor as the living areas and a closely related color scheme. The gray-green pattern of the tile wall and work surfaces blends with the color of the stone fireplace. Grayish-brown walnut (called by the Italians "enchanted wood") in the bar area introduces a warmer element into the decorative scheme of natural and man-made textures. This easy, livable plan gives Mr. and Mrs. Fentress the atmosphere they like best for shared family activities or informal buffet entertaining on a large scale.



Lacquer trays are portable place settings for family meals



Bar doors on piano hinges fold back for entertaining



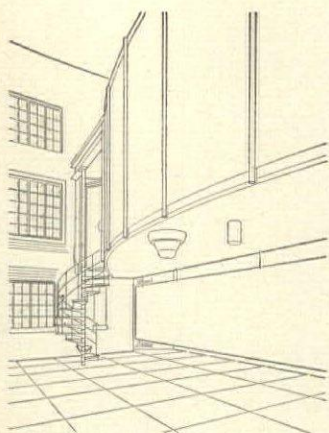
- (1) Dishwasher (2) sinks (3) bar (4) cooking tops
- (5) refrigerator (6) ovens (7) laundry (8) freezer

Cabinets by St. Charles. Shopping information, page 130



Children's counter in family room is in sight of the kitchen

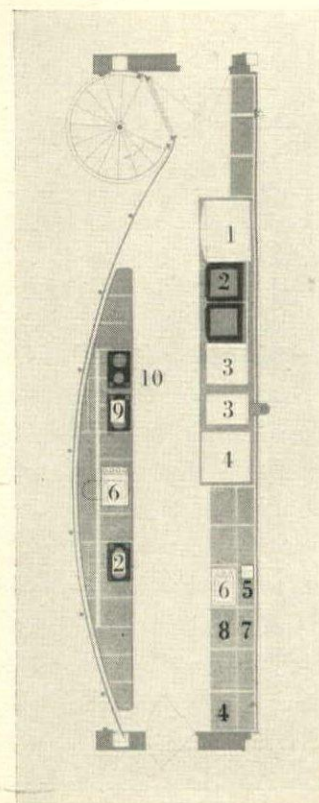




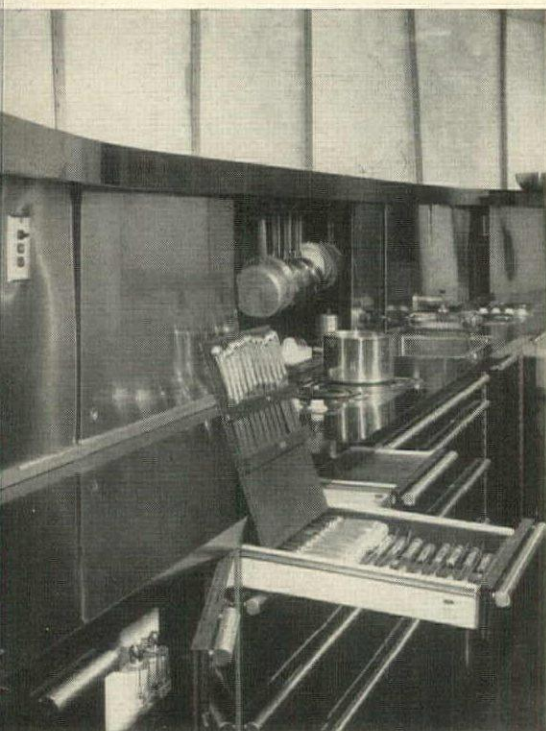
Kitchen suspended over court  
bridges two houses

## A KITCHEN AHEAD OF ITS TIME

One of the most adventurous kitchen designs ever shown in H&G is no research project but the practical answer to a specific building problem. Bertrand Goldberg Associates undertook the challenging task of designing a kitchen that could serve second-floor living and dining areas in two houses separated by a courtyard; the courtyard was to be left exactly the way it was. Their answer was a "bridge" kitchen, 35' long and 8½' wide, suspended by steel beams above the yard. A curved wall of rigid opaque plastic panels takes the place of windows, adds a pleasing architectural form. Inside, equipment finished in black, white or stainless steel lines the walls. The counters of black metal match the cabinets, whose contents are identified on plastic handles. Between countertops and wall cabinets are compartments for bulky appliances (they call them "garages") with push-up metal doors to remove the strain of lifting. A special chute carries bottles and cans to an underground refuse container. The dramatic color scheme has a purpose. The high reflective qualities of the metal, the black vinyl tile floor and a stainless steel ceiling (perforated and backed with acoustical batting to reduce noise) make the narrow kitchen look larger. Unorthodox as this plan seems at first glance, it fulfills easily every demand made upon it by the owner.



(1) Freezer (2) ovens (3) laundry  
(4) refrigerators (5) chute (6) sinks  
(7) appliances (8) dishwasher (9)  
cooking tops (10) mobile table.



Flatware drawers have double-section storage



Hinged cocobolo wood top gives access to washer



Appliance "garages" are counter height

Light-diffusing curved plastic wall softens severity of steel and black color scheme ►







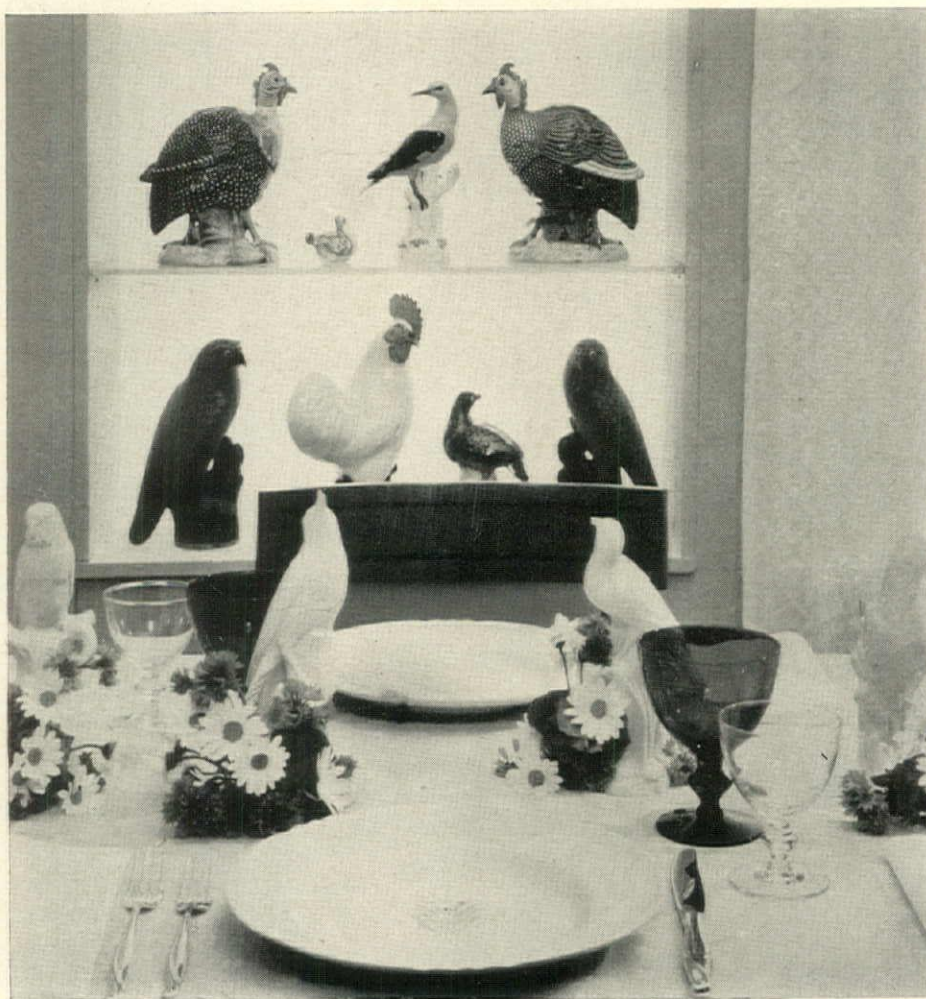


## Give a dining area distinction with things you collect

Your cherished collection will mean more if it is actually used in your home rather than being kept on display on a cabinet shelf. One way to introduce a collection into a room scheme is to create an individual, interesting background with it for a corner such as a dining area. Old glass, china, silver or centerpieces lend themselves naturally to table settings. Exotic or unusual collections have the added merit of starting conversation. If a collection is awkward, dust-catching or too useful to keep static (some of the old tools on the opposite page are invaluable household gadgets designed to draw out lost corks, grind spices, steam vegetables), have it photographed, lifesize, and use the print as a *trompe l'oeil* wall decoration.

**Colorful old prints** (originals or reproductions) with a fruit or vegetable theme, grouped in the dining area of a living room, suggest table settings with china chosen for its similar shape and pattern. This dual collection might start modestly with one fruit or vegetable, be enlarged later. *Alvin's "Spring Bud" sterling, Imperial's "Continental" glass, Ceramics, Alice Marks.*

**Valuable Meissen** and Chinese birds, safely penned in a vitrine, provide color and decoration for a dining room and a theme for the table. Their colors are picked up in the table cover, glass and flowers, their shapes in inexpensive white reproductions. *Alvin's "Spring Bud" sterling, Rorstrand's "Adelborg" plates and Imperial's glass.*



GRIGSBY





## Colonial collections as a photomural

**Early American tools**, difficult to display, can be put to decorative use in the form of lifesize photostats for a kitchen dining corner. Burlap mats, wrought iron furniture, Cornish stoneware, Williamsburg reproduction glass and a bread mold centerpiece (from the collection) complete the rugged feeling. *Dansk Designs' "Variations"*, stainless steel flatware. *Blenko's "Tear Drop"* goblets. Furniture from Salterini's "El Prado" collection by Melanie Kahane, A. I. D. Photographed in the home of Ingeborg de Beausacq. Shopping information, page 130.



*How you may capture the fragile beauty of*

# Wildflowers

If you would hold April in your hands, seek wildflowers in the springtime woods. There in the moist places beneath the still leafless trees you will find marsh marigolds and trout-lilies, spring beauty and sweet white violets. In May gather the magenta-pink wild geranium that threads through the waking woodlands, the blue-eyed grass in the meadows. As spring deepens into summer, follow the scent and color of wild roses and buttercups, black-eyed Susans, mountain rue, and bergamot. Wherever wildflowers grow abundantly or in natural colonies, you may pick them to bring freshness into every room in your house. Look for flowers (with permission from your neighbors) in woods and meadows, beside ponds and streams or by country lanes, along grassy roadsides, on hilltops. After a little scouting with a handy pocket guide, their names, colors and habits of growth will become familiar to you. They will suggest indoor settings that will reflect the natural beauty you see and enjoy outdoors.

Some, such as day-lilies, are "beautiful for a day" as their Greek name, *hemerocallis*, indicates. Others, like airy white *stellaria* combined with forget-me-nots, make a transparently delicate bouquet. Still others such as field daisies, Queen Anne's lace and blue pickerelweed, have a sturdy, rustic appeal in indoor arrangements. Knowing their natures in advance will help you to plan settings for informal entertaining or for everyday enjoyment. But know before you pick which wildflowers are plentiful in your region and which are scarce. When you gather them, spare the leaves; they are more important to the plant's welfare than are the flowers. (If you wish to start a "wild" garden of your own, you will find directions and a list of plants for different situations on page 111.)

On your wildflower scouting walks, take along a

handy pail of water, gloves to protect against poison ivy, brush and thorns, and a mental inventory of the containers the flowers are to grace. Wildflowers always should be cut at their peak, when the dew is on them, never at mid-day, and they must be put in fresh water immediately. Since you will want to display wildflowers as nearly as possible in their original form, don't snap off stems or reshape them arbitrarily. In arranging them, avoid above all the mistake of persuading field and wood flowers into stiff, artificial poses. Do not try to create complicated effects. Let your bouquets and centerpieces reflect natural scenes.

The less fussy containers and backgrounds for wildflowers are, the better. Low-growing wildflower clusters are meant to be gazed down upon. Arrange them simply and place them on a low desk or table. Tall-stemmed, feathery varieties suggest bouquets for mantel decoration. Some, like pink clover and milkweed blossoms (whose leaves droop soon after cutting), may be drifted in shallow bowls.

The texture of a wildflower is as important in decoration as the surface around it. Field flowers and grasses would be lost amid ornate table settings. But country damask or linen lunch cloths with a woven texture are right for them. So are marble, glass and mellow wood surfaces. The containers may be a white glaze jam jar or a fine piece of Bohemian glass, or 18th century pewter.

Clear crystal, plain colored glass, ironstone-ware, Staffordshire milk pitchers, potpourri jars, creamy apothecary beakers are all suitable. Use accessories with which you live daily; they should not overpower the transitory colors or fragile forms. As the pictures on these pages show, the unassuming beauty of wildflower arrangements in proper scale, against appropriate backgrounds, lends itself to lovely compositions.





The flower center: It needs space for containers, plenty of space to work





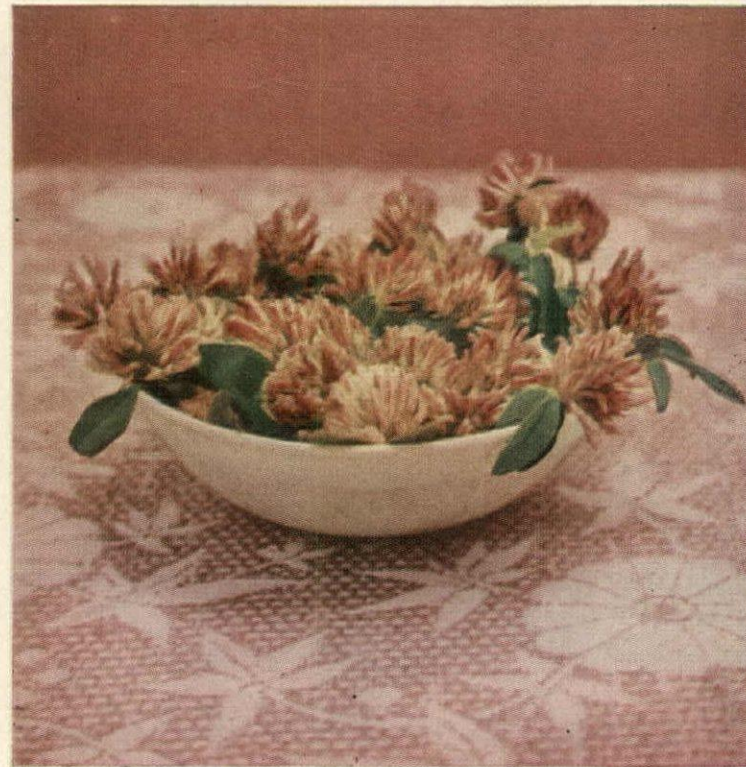
*Queen Anne's lace, honeysuckle berries in salt glaze jar on terrace table*



*Forget-me-nots, fragile starwort, form a gossamer bouquet*



*Wild roses in pink Victorian shaving mug for a bathroom shelf*



*Clover nosegay in a shallow fruit bowl on country damask*

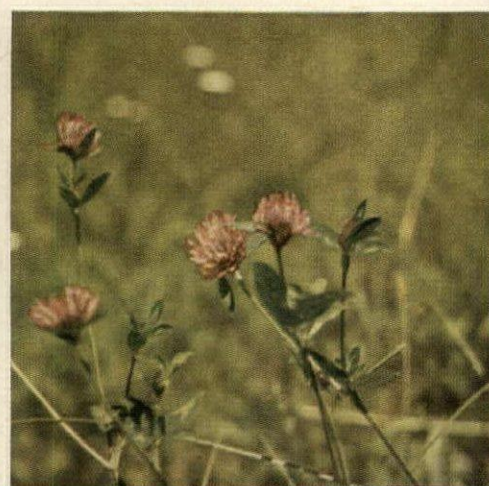
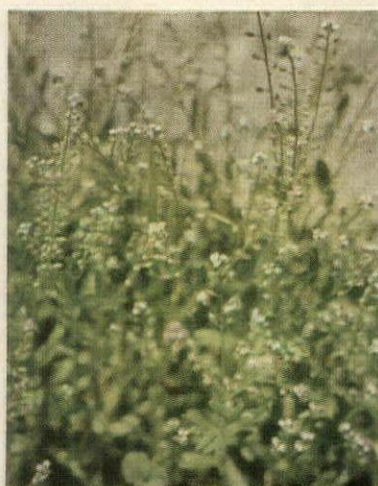
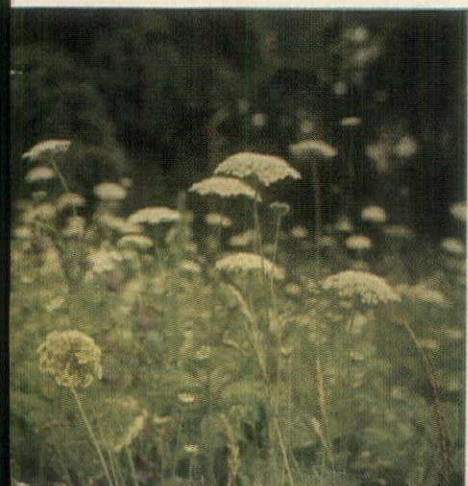
## The way they grow suggests their use

*Queen Anne's lace (Daucus carota)*

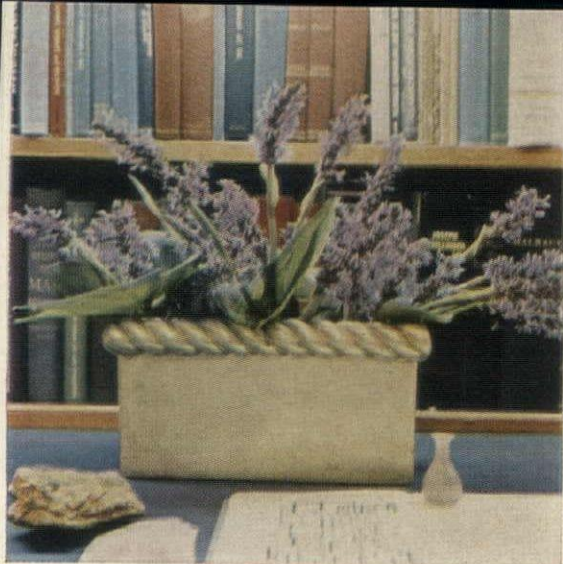
*Prairie rose (Rosa setigera)*

*Forget-me-not (Myosotis)*

*Red clover (Trifolium pratense)*







*Pickerelweed in cast aluminum container*



*Milkweed arrangement in Sandwich glass with pewter*



*Thistles in 18th century milk pitcher*

VON MIKLOS



*Wild geranium, field grasses lend grace to Bohemian glass*

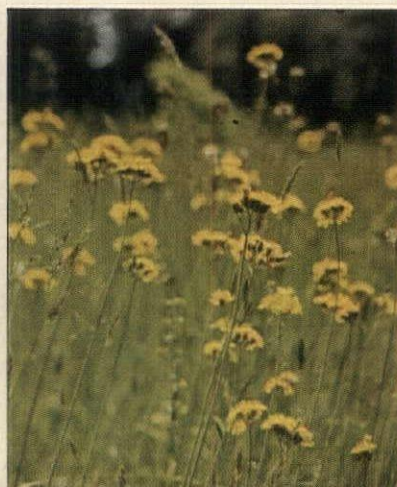


*Devil's paintbrush warms a pewter container*

(Continued)

*Pickerelweed (Pontederia cordata) Common milkweed (Asclepias syriaca)*

*Devil's paintbrush (Hieracium) Bull thistle (Cirsium lanceolatum)*







*Daisies, buttercups (Ranunculus)*



*Blue flag (Iris versicolor)*



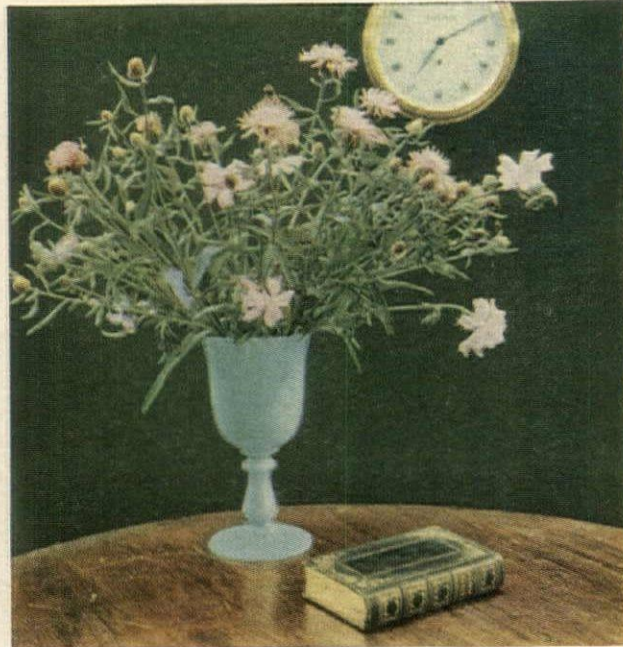
*Musk mallow (Malva moschata)*



*Wild bergamot (Monarda fistulosa)*



*Daisies, buttercups, freshly picked, almost arrange themselves*



*Pastel bergamot and mallows for a living room table*



*Wild blue flag in a sublimely simple cluster*



*Butterfly weed brightens a Meissen breakfast tray*



# The art of domesticating Wildflowers

In the common meaning of the term, wildflowers are a few hundred flowering plants of road and brookside, field and wood that either look their best only in their natural habitat or resist ordinary attempts to domesticate them in gardens. Some are true natives; others are foreign importations that have escaped from cultivation and found conditions suitable for natural increase. Some, in both categories, are little better than weeds—pretty enough in their proper setting outdoors or when used decoratively indoors but anathema in the garden border. As for the other unreconstructed rebels, native or naturalized, to grow the best of them successfully is both an art and a challenge to which most gardeners sooner or later respond.

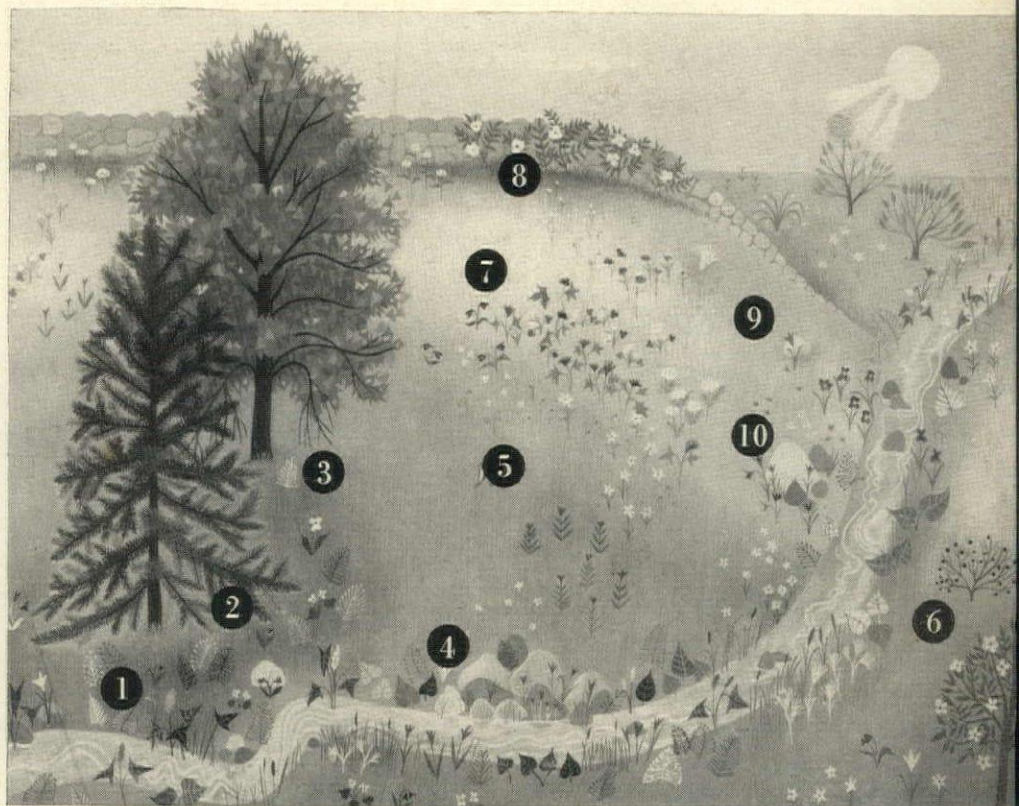
Before you try growing wildflowers within your own property lines, it will be helpful to review a few simple facts. 1. Wildflowers are basically no different from ordinary garden plants and they will react similarly to proper conditions and care. 2. Wildflowers are not sacred cows in the horticultural pasture. As with all plants, their beauty is first of all in the eye of the beholder. 3. The best kind of wildflower conservation is that which leads to the greatest enjoyment of their beauty. This may well be better accomplished in your garden than in the trackless wilderness or under the blade of a contractor's bulldozer. 4. There is no reason for wildflowers to leave their beauty behind when they are taken from a natural setting to your garden. On the other hand, it is a needless waste, as well as an affront to your self respect, to move good plants without assurance that they can survive. 5. You do not need woods, field, streams or rocky slopes at your doorstep to grow wildflowers successfully. Nor will you merit criticism if you make a raised plant bed serve as an upland meadow, a lath shelter replace a woodland or a leaky hogshead substitute for a swamp.

If you study the growth habits of some of your favorite wildflowers, you will learn several things that should make it easier to grow them on your own grounds. Many wildflowers, for example, actually bloom best in sunlight. They require shade only to ripen their foliage. Many woods flowers bloom in spring before the leaves come out because only then do they receive full sun. Similarly most summer flowering native plants bloom in field and meadows because those are the only open places in the sun at that time. Flowers that appear beneath evergreens or in summer woods usually are delicate in color, and even they receive some filtered sunshine. The number of plants that (Continued on page 215)

## Ten situations, below, where wildflowers thrive

1. Streamside shaded by evergreens on a northerly slope: trout-lily, marsh-marigold, spring beauty, sweet violet.
2. Along a shady slope: lady-slipper, mertensia, Dutchman's breeches.
3. Beneath deciduous trees: wild geranium and bleeding-heart, blood-root and solomons-seal, trillium and dainty windflower.
4. Among rocks, partly shaded: wild blue phlox and crested iris.
5. Open slopes, sometimes shaded, sometimes sunny: baneberry, alum-root, bellwort and clintonia, and wild columbine, blue and red.
6. In sunny swamps and low moist places: New York and New England asters, snakeroot and meadow rue, pickerel-weed, blue flag.
7. Across upland meadows, in sandy loamy ground: butterfly-weed, blazing star, Oswego tea, sunflowers, fire-pink and blue-eyed grass.
8. On the shady side of a wall, high and dry: wintergreen, wood violets, lily-of-the-valley and hepatica and several kinds of fern.
9. Down sunny slopes, in poor and sandy ground: lupine and golden-rod, sweet fern, wild strawberry, black-eyed Susan and bouncing Bet.
10. In sunpockets among stones and outcrops: bluebell, pasque flower, early saxifrage, shooting star, and all the rock-loving sedums.

LATHROP



Every garden includes one or two suitable wildflower sites



# The Seine

Photographed by HENRI CARTIER-BRESSON

*Like the beautiful city it traverses, the Seine spells romance to American travelers, though few of them know it except as an essential brush stroke in their dazzling picture of Paris. To the French*

*it has a far deeper meaning, at once*

*more simple and more complex. From*

*the Burgundy hillside on which it springs to life to the English Channel where, 481 miles away,*

*its placid waters merge with the sea,*

*the Seine mirrors the life of the people;*

*it carries their commerce;*

*it provides their sport; it refreshes them.*

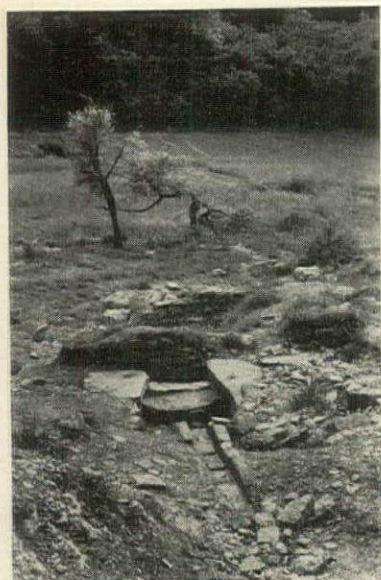
*On these pages you see the Seine as*

*a perceptive Frenchman, one of the world's*

*most gifted photographers, sees it through his camera lens, and the story*

*it tells is one of people about their daily tasks. His picture essay has*

*a lesson for all travelers: The camera helps you to understand the places you visit.*



Gallo-Romans set the stones over which its source burbles

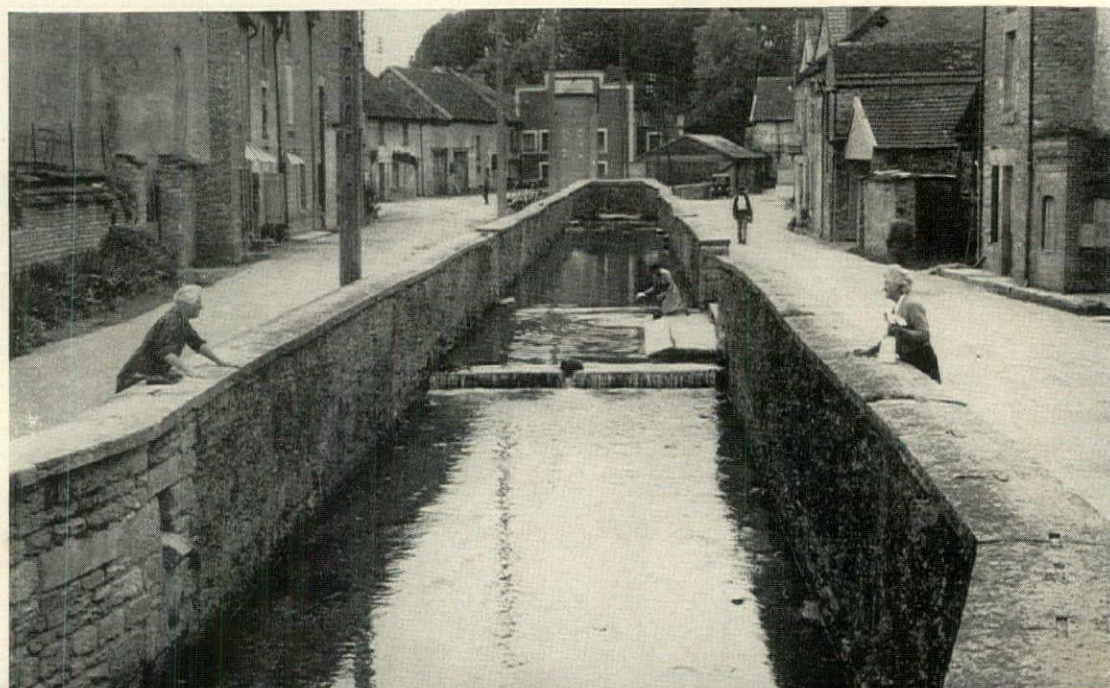


For miles it stays a streamlet



Hamlets like Billy hug its banks

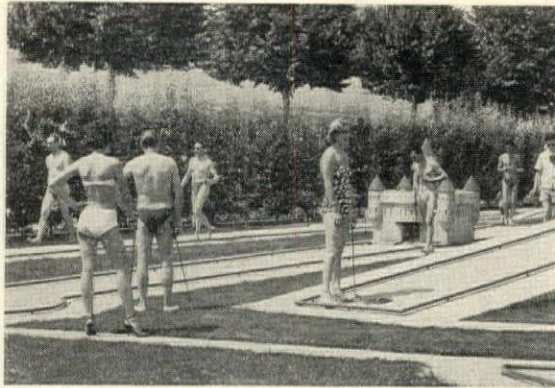
At Mussy man has exerted his power to constrain nature







It is a Riviera for everyman



On the Seine a beach is called a *plage*



From Burgundy to the sea on summer Sundays fishermen line the Seine's banks



Sunbathers are the same  
the world over



Lucky angler rushes to baker friend to weigh catch

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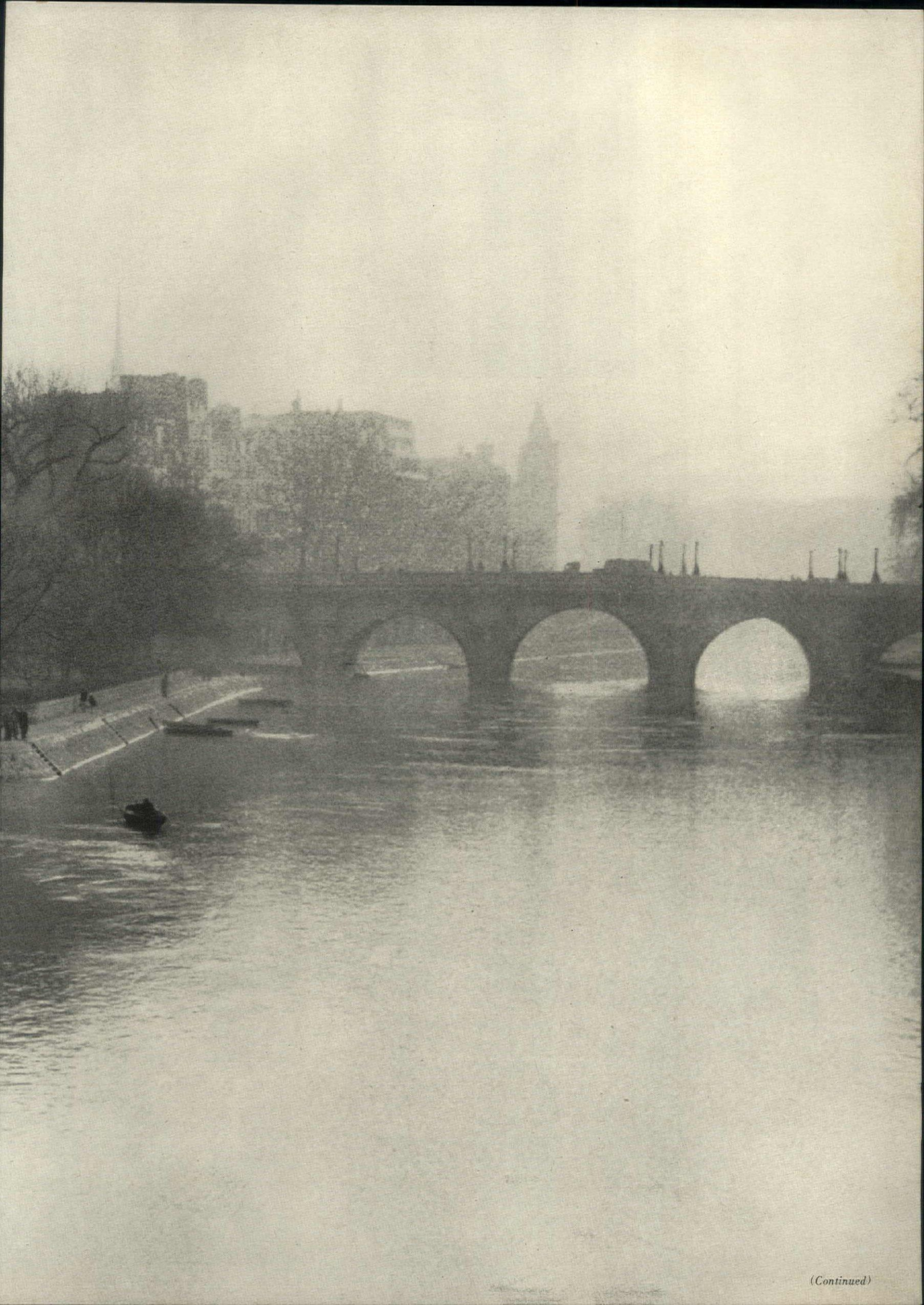




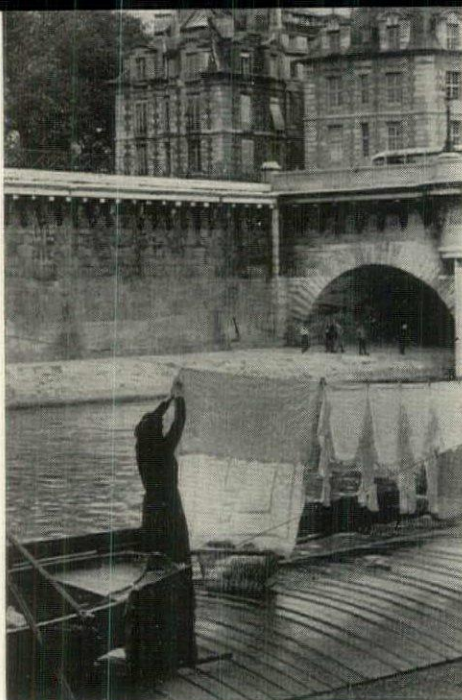
The Seine encircles the Ile de la Cité, center of old Paris

and rolls under the city's most ancient bridge, Pont Neuf



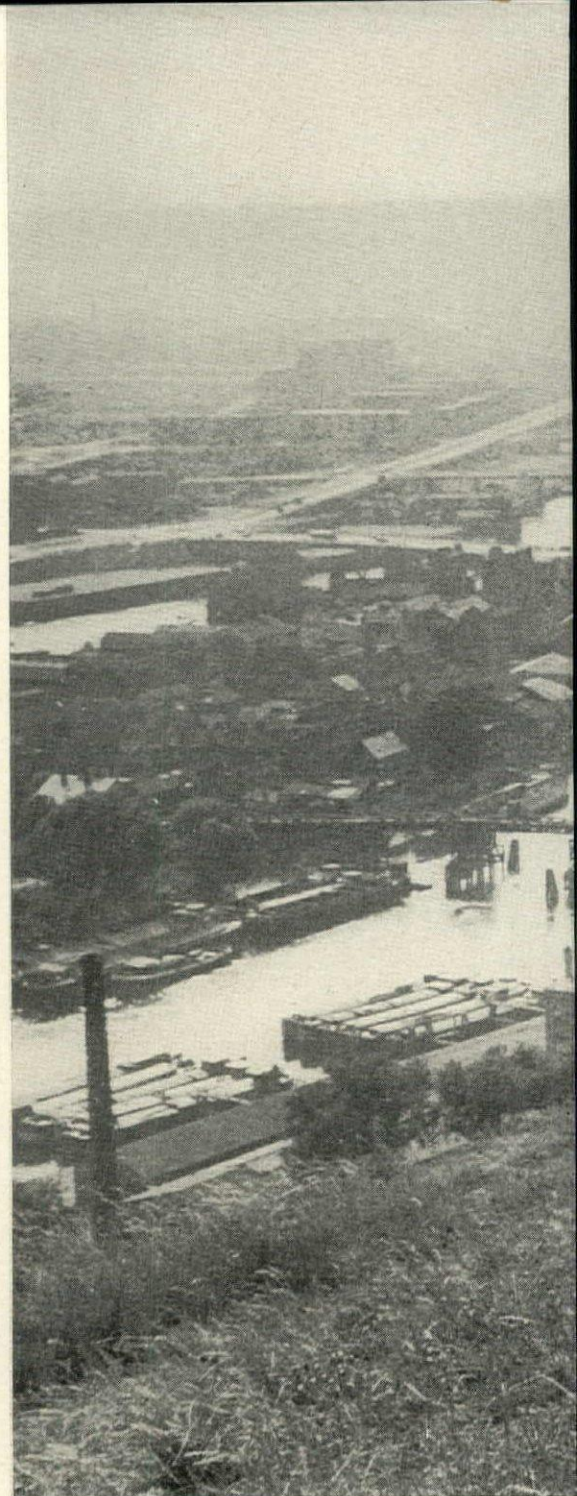






Barge life is a world of its own

A quai in front of Paris' Passerelle des Arts is a quiet spot for lovers



Left Bank bookseller between sales





A favorite spot of landscape painters Monet and Sisley, this hill overlooks the Seine at war-battered Rouen

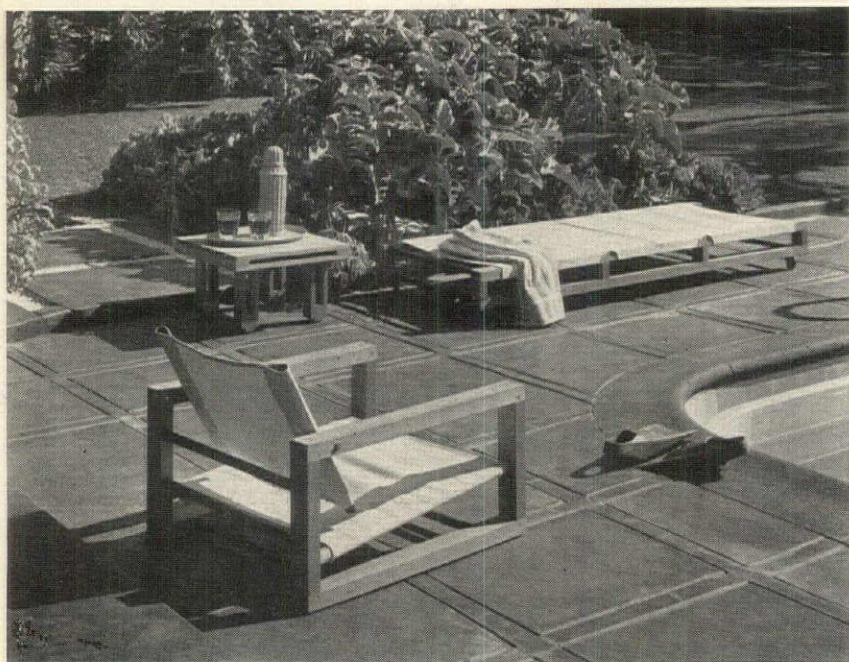


Near Honfleur, in Normandy,  
Seine joins English Channel



# Preview of Leisure Furniture

A year ago H&G gave the name Leisure Furniture to pieces rugged enough to stay outdoors but too decorative to be denied the house. Interest in handsome, versatile Leisure Furniture has quickened in the past 12 months, and many new designs with Old World and Oriental influences are appearing this spring. As the pictures on these pages show, the new collections, sturdy as ever, display a colorful sophistication appealing indoors or out.



1. PACIFIC INFLUENCE



2. JAPANESE DESIGN

REED

## NEW DIVERSITY gives outdoor living indoor style

1. PACIFIC INFLUENCE is implicit in low-scaled redwood furniture. Canvas sling covers of chair and mobile Sun Sled may be adjusted for tautness. *New Era furniture by John Hancock Manufacturing Co.*  
 2. JAPANESE DESIGN inspired this table called the Osetsu-dai and made of black angle iron with rattan peel top. Benches slide under table. *Tropi-Cal.* Nos. 1 and 2 photographed at home of Mr. and Mrs. Mike Rothberg. Landscape architect: Edward Warde.  
 3. SIMPLIFIED VICTORIAN SHAPES characterize the Carnation Pink wrought iron furniture at the pool of Mr. and Mrs. David Johnson. *Meadowcraft furniture by Birmingham Ornamental Iron Company, Inc.*

4. DIRECTOIRE ELEGANCE is captured for a city terrace with Sky Blue wrought iron furniture scrolled with white. Chairs have lyre backs characteristic of the period, seats of straw-textured plastic. *From Minuet Group by Lee Woodard & Sons.*  
 5. THE EDWARDIAN FLOURISH in white rattan and peel furniture adds a decorative note to the pool house of Mr. Don Loper. Peacock chair, stools and table were designed on small scale. *By Tropi-Cal.*  
 6. HAWAIIAN TEXTURES are a foil for vivid flowers on the terrace of Mr. and Mrs. Francis Martin Jr. Table 5' in diameter and cradle chairs under the umbrella are of shredded bamboo. *The McGuire Co.*





STEENHUIS  
FRED LYON

3. SIMPLIFIED VICTORIAN SHAPES



JEFFERY

4. DIRECTOIRE ELEGANCE



5. THE EDWARDIAN FLOURISH

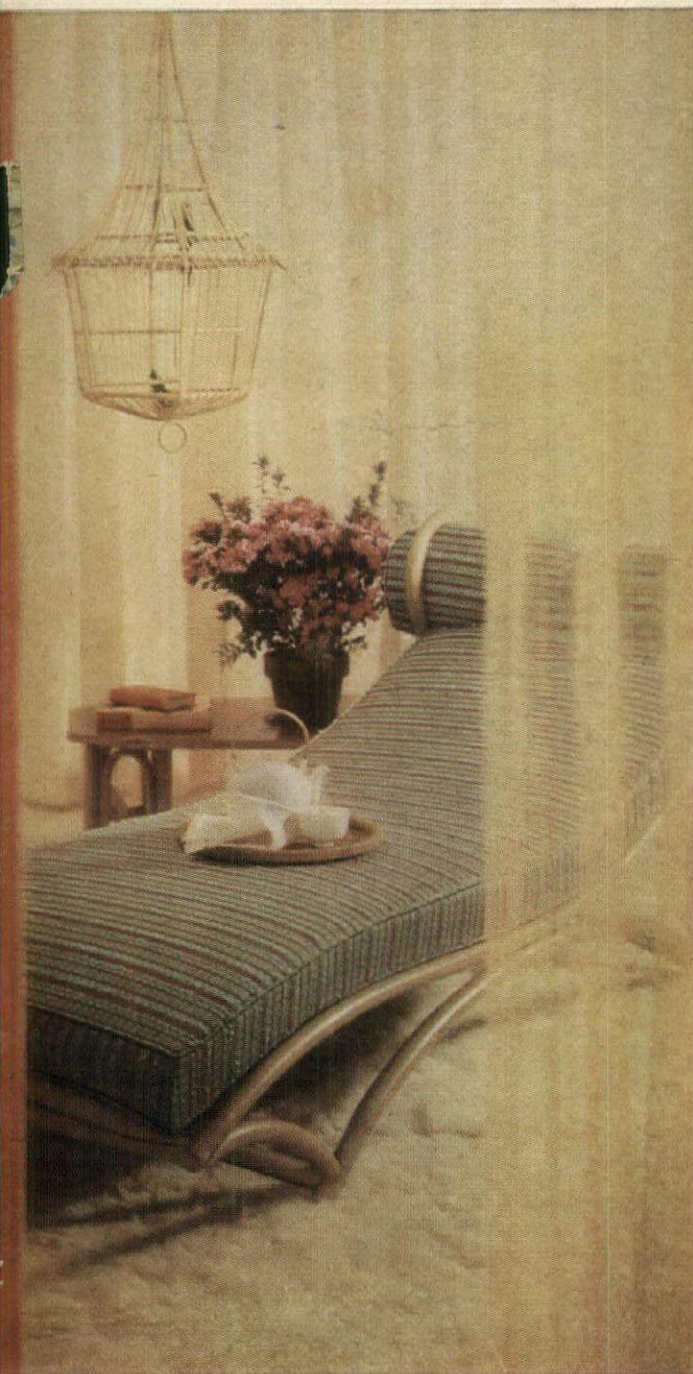
6. HAWAIIAN TEXTURES

(Continued)





1. SPANISH SILHOUETTES



3. HAREM EASE



2. A FAR EAST OUTLOOK

JEFFERY



4. MOORISH DETAIL



## NEW ADAPTATIONS for indoor Leisure Furniture

**1. SPANISH SILHOUETTES** in wrought iron bring new formality to dining area. Espresso finish harmonizes with patina of 17th century Italian walnut credenza. *El Prado Collection designed by Melanie Kahane, A.I.D. Made by John B. Salterini Co.*

**2. FAR EAST OUTLOOK** is given to a lanai room with rattan chaise longue and ottoman designed on low, horizontal lines. Peacock Green frames accent a clean-cut black and white scheme. A cylinder of brass hand-crafted in India serves as coffee table. *Rattan furniture by Ficks Reed Co.*

**3. HAREM EASE** is suggested by the chaise longue used in the corner of a bedroom for reading and napping. The rattan cocktail table has plastic top, brass trim. Pumice-colored frames blend with warm whites of room scheme. Bird cage is also rattan. *From Morocco Group by Ritts Company. Nos. 1, 2, 3 and 5 were photographed at home of Ingeborg de Beausacq.*

**4. MOORISH DETAIL** of Mustard Yellow wrought iron furniture enlivens a plain white dining room. Made in Barcelona, the chairs are copies of 19th century Spanish pieces. Filigree look is repeated in black and white tablecloth. *Furniture by Molla, Inc.*

**5. SHAKER SIMPLICITY** is recalled in fireside grouping of benches and captain's chair made of ashwood and birch. Benches could also be paired in an entrance hall. *From Ashcraft Group designed by Paul Laszlo, made by Heywood-Wakefield Co.*

**6. FAMILIAR FAVORITE**, the folding director's chair, has new distinction in mahogany with leather seat and back, chrome hardware. Here a pair of the chairs is arranged with a Charles X rosewood table-desk in the apartment of Patrick O'Higgins. *Chairs by Telescope Folding Furniture Co., Inc.*

**7. DIRECTOIRE FEELING** of contemporary side chairs is played up by using them with a reproduction of an antique marble-topped table, set for dining in a foyer or corner of a living room. High backs of pierced metal are punctuated by brass knobs. *Chairs, Young Family, styled by Robert Monroe. For all shopping information please turn to page 130.*



5. SHAKER SIMPLICITY



6. FAMILIAR FAVORITE

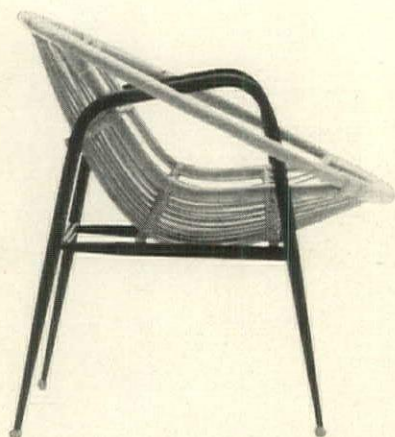
KERTÉSZ



7. DIRECTOIRE FEELING

(Continued)





RATTAN BASKET SEAT IN STEEL FRAME  
*Troy Sunshade Company*



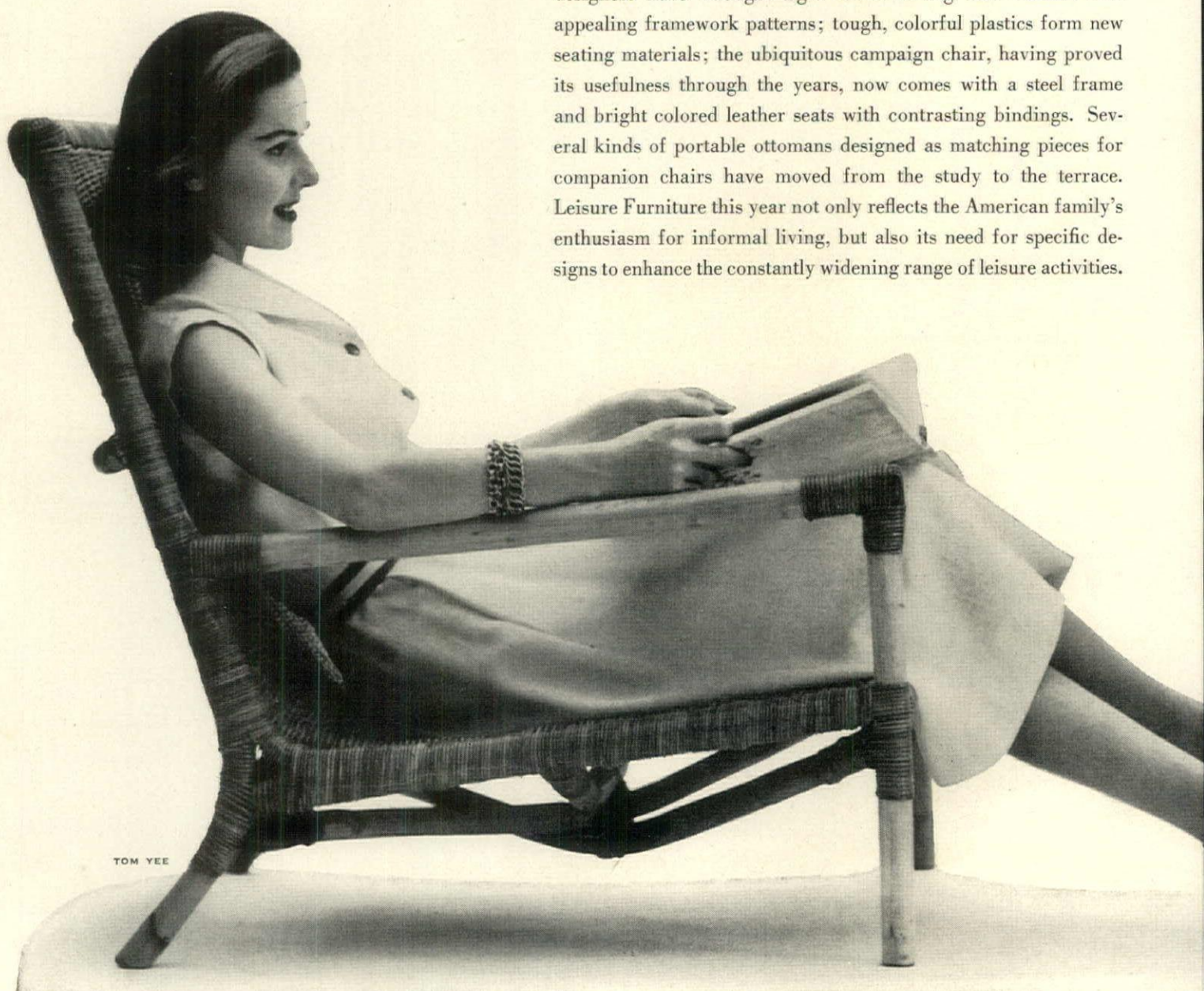
ALUMINUM STACK CHAIR: SARAN WEBBING  
*Lawnlite Company*



LEATHER CAMPAIGN CHAIR IN COLORS  
*Landes Manufacturing Company*

## EASIER CHAIRS for your easy hours

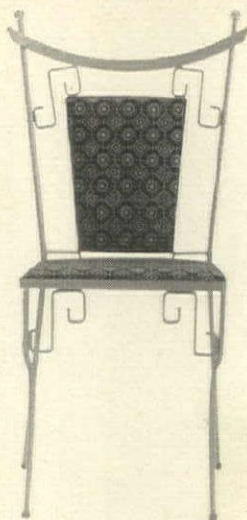
If any piece of furniture should express a definite purpose, certainly it is the leisure chair. Aside from its ability to endure casual treatment indoors and the seasonal punishment of sunshine and rain outdoors, it should gratify the senses and soothe the body. The new leisure chairs shown here, though widely dissimilar in form and materials, all meet these essential tests. Some suggest the structural simplicity of a paper clip; others bear the filigree imprint of Creole grillwork. Imaginative designers have wrought light metal tubing into durable and appealing framework patterns; tough, colorful plastics form new seating materials; the ubiquitous campaign chair, having proved its usefulness through the years, now comes with a steel frame and bright colored leather seats with contrasting bindings. Several kinds of portable ottomans designed as matching pieces for companion chairs have moved from the study to the terrace. Leisure Furniture this year not only reflects the American family's enthusiasm for informal living, but also its need for specific designs to enhance the constantly widening range of leisure activities.



TOM YEE

LOW, DEEP-SEATED LOUNGE CHAIR AND MATCHING OTTOMAN ARE CANED IN WOVEN RATTAN *Ritts Company*



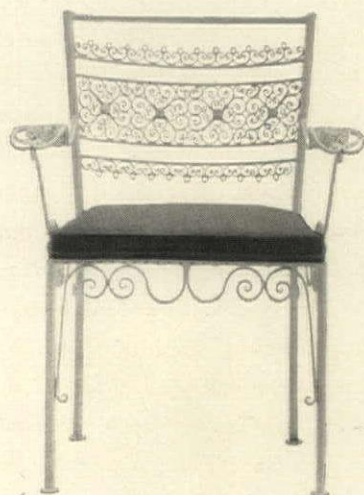


DINING CHAIR: RATTAN AND FOAM RUBBER  
*Willow & Reed, Inc.*

SIDE CHAIR WITH BRASS FINIALS  
*Gallo Original Iron Works*

BASKET CHAIR, IN COLORS, ON METAL BASE  
*Mallin Company*

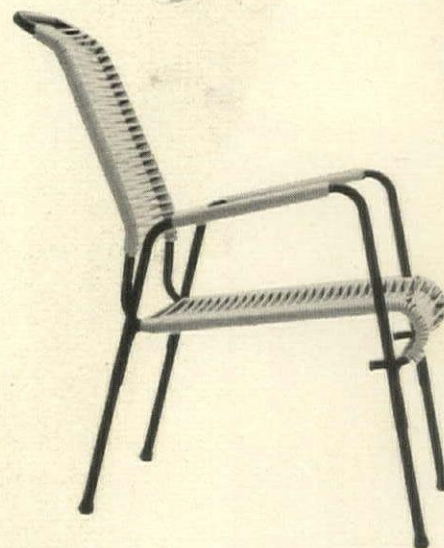
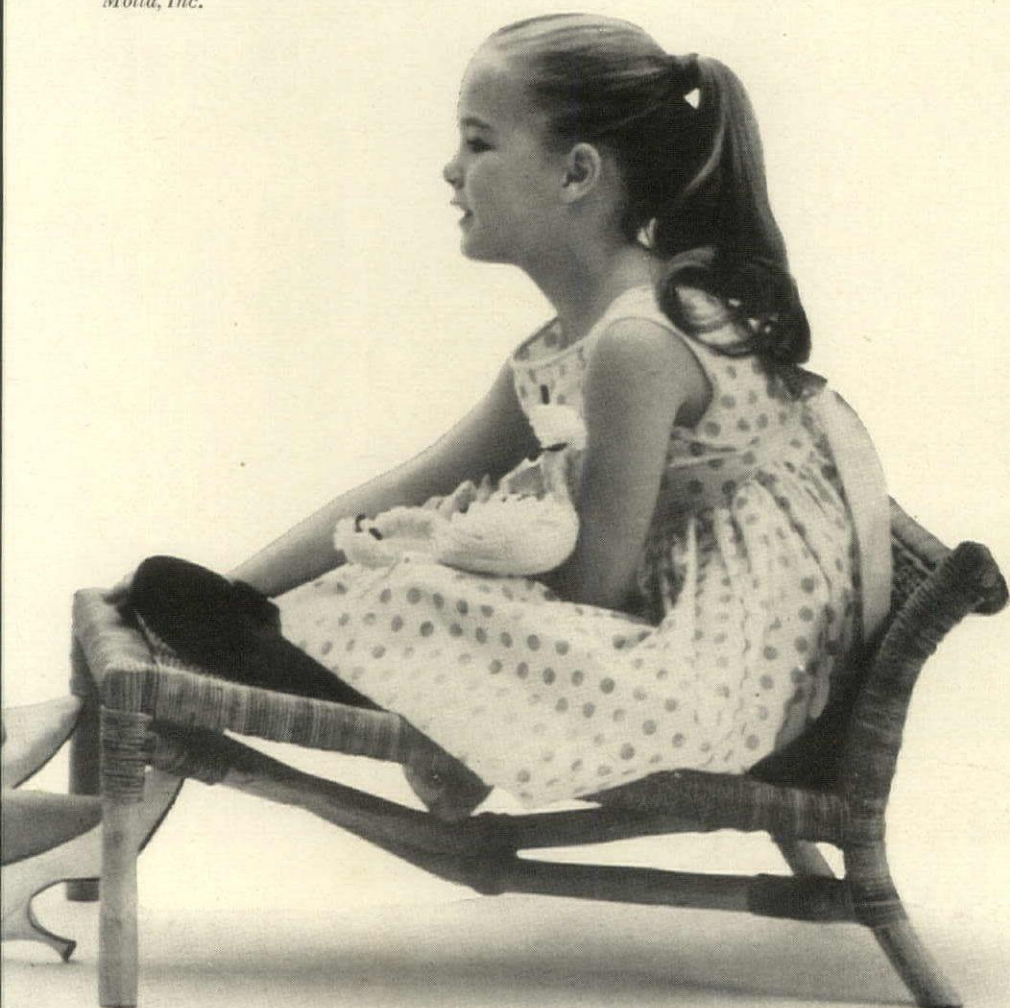
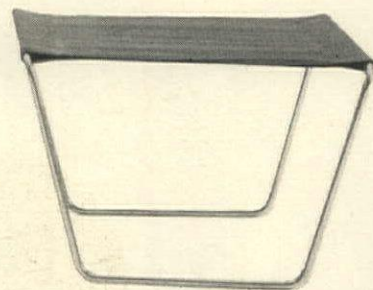
VICTORIAN HEART ARM CHAIR  
*Tropi-Cal*



WHITE WROUGHT IRON WITH CUSHION  
*Molla, Inc.*



KNOCKDOWN SLING CHAIR, OTTOMAN IN NICKEL OR COPPER-COATED STEEL  
*George Tanier, Inc.*



PLASTIC-CORDED STEEL ARM CHAIR  
*O. Ames Co.*

For Care of Leisure Furniture see page 137.  
Shopping information, page 130.





# New fixtures

*radiate good light, reflect good ideas*

FOURTH IN H&G's 1957 BUILDING SERIES

Lighting is regaining its ornamental value. Inspired by fresh ideas from Italy, Scandinavia, the Orient, new fixtures provide good light and good looks in equal measure.

1. Brass fixture can be lifted or lowered on pulley over card table or armchair.
2. Lantern of rice paper, 9' long, has geometric shape. The designer is Noguchi.
3. Three ribbed glass shades by Venini

HOUSE & GARDEN, APRIL, 1957





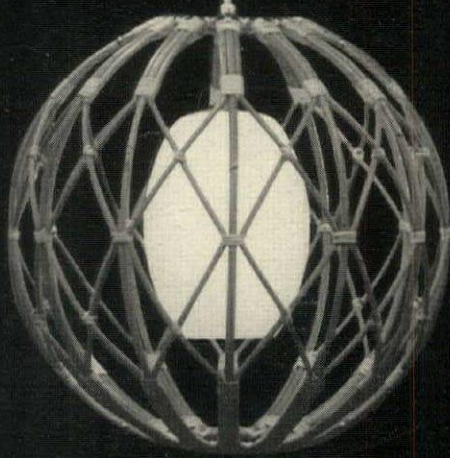
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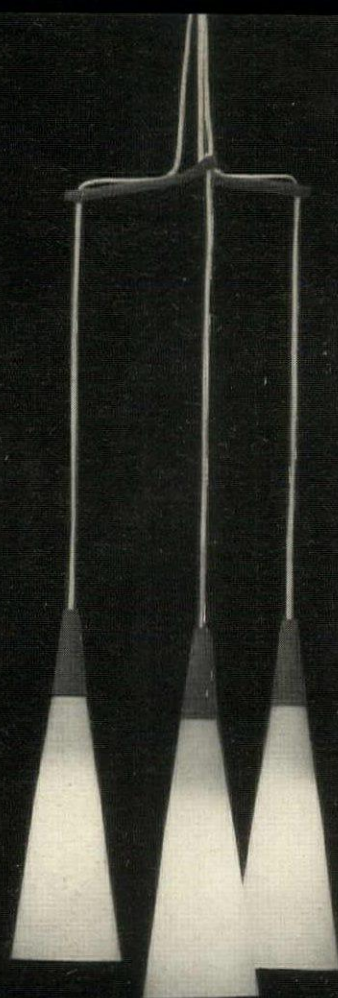
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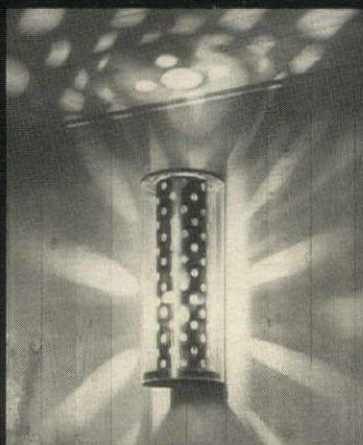
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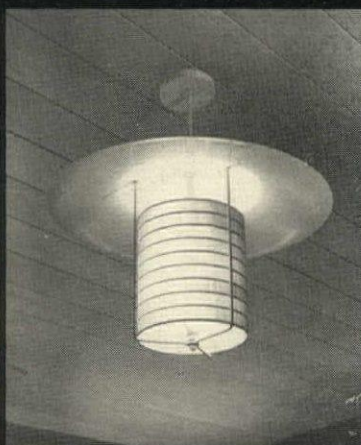
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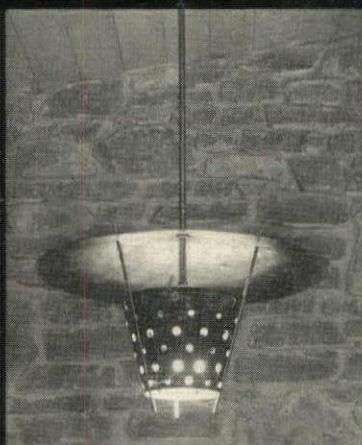
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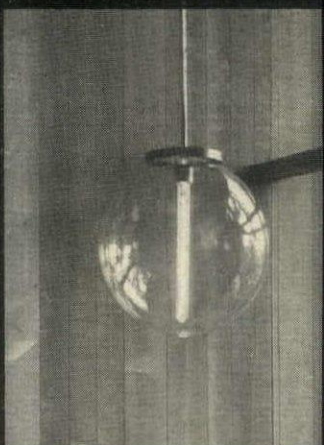
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16

are mounted on this brass ceiling fixture.  
4. White plastic lantern 15½" long by Gerald Thurston, for indoors, outdoors.  
5. Chandelier, 25" diameter, for hall or dining has gold finish, crystal bobèches.  
6. Brass or enamel fixture, 11" long, 7½" diameter, includes louver shield.  
7. Glass lantern, 20" long, is by Venini, has yellow, green, plum stripes on white.

8. Brass cylinder 9¾" long, 6" in diameter is pierced and sparkles with light.  
9. Wicker cage 20" wide, 20" long encloses opal globe. Designed by Tempestini.  
10. Three conical, foot-long, glass lights have teak sockets in this Danish design.  
11. Brass bowl with white lining spreads light gently. Designer, Joseph Esherick.  
12. Porch fixture has glass chimney,

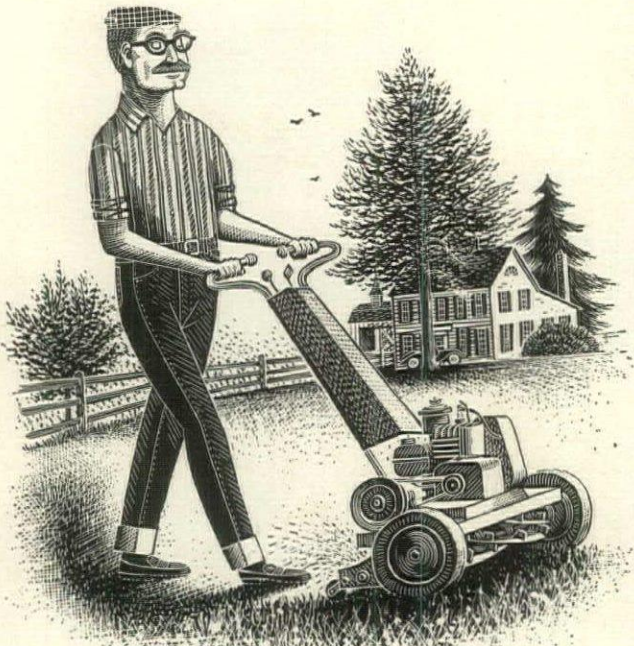
metal bracket. Designer, Joseph Esherick.  
13. Copper and Lucite wall fixture. This and following are Irene McGowan designs.  
14. Ceiling fixture has aluminum frame painted black and a shade of glass fiber.  
15. Suspended fixture has natural copper inside surface, weathered copper outside.  
16. Glass bubble with weathered copper frame holds tubular, incandescent bulb.

TOM YEE

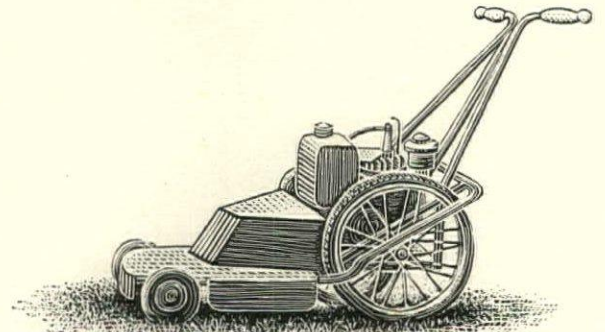
More fixtures, page 147. Shopping information, page 132 125



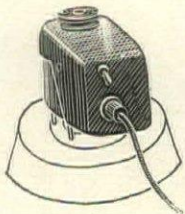
# A guide to 1957



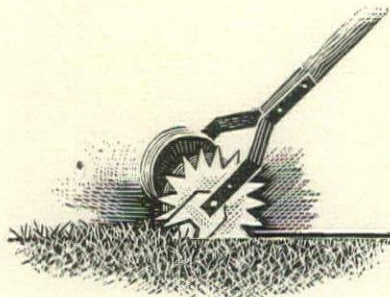
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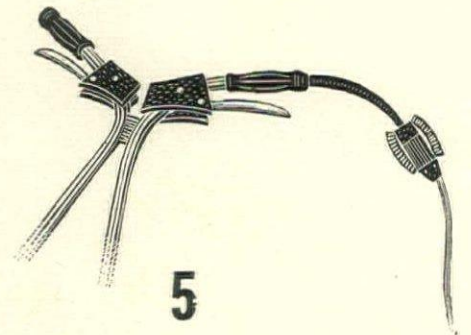
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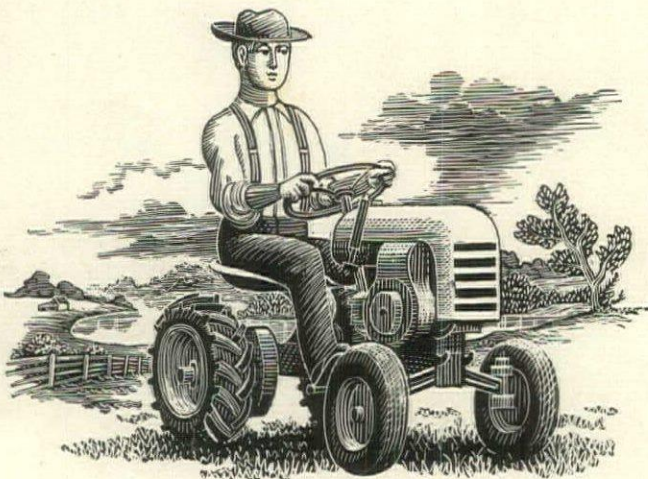
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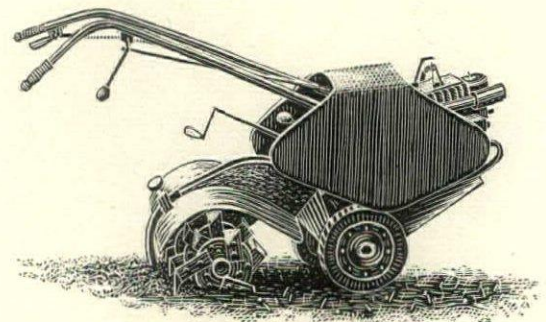
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7

- 1 Every man his lawn's master with reel mower, detach-and-carry power
- 2 Out-size wheels to level a lumpy lawn
- 3 Plug-in starter for gasoline engines
- 4 Pushing handle rotates edger wheel
- 5 Dead man's control insures safe operation of new electric mower
- 6 Horse power comes in pony sizes
- 7 New tillers turn the ground gently

The major tool purchases, for most families, are concerned with lawn upkeep, so it is no surprise that the news for 1957 has to do with new or improved machines to take care of lawns. Four trends, we believe, stand out in the news as being especially important.

**Trend one.** The single compact, readily portable "power package" to actuate a coordinated series of mowers, tillers and other equipment for homes and gardens of almost any size has been refined. By whatever name such integrated tools are known, they differ in principle from the more familiar tractor to which many accessories may be attached for either pushing or pulling. The difference is basic. While the engine on wheels, with attachable tools, is especially good in heavy duty lines, the power-pack is ideally suited to small units. You may buy separate mowers, both reel and rotary; edgers and trimmers; tillers and



# power gardening



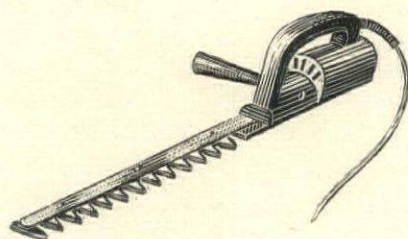
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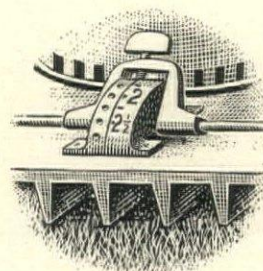
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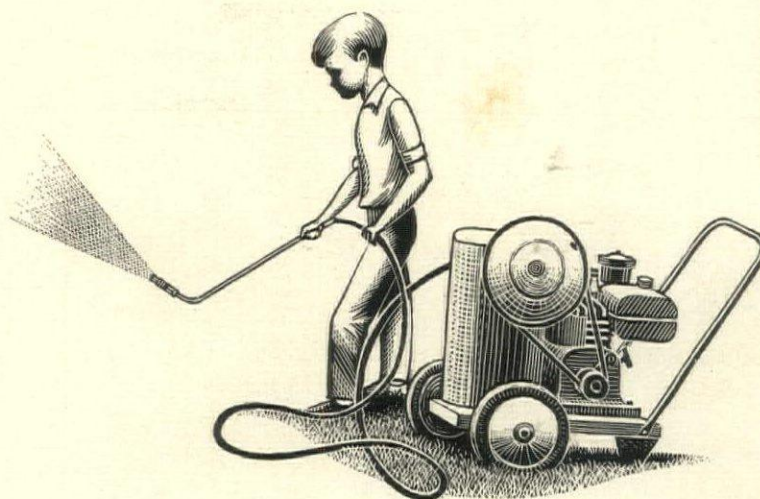
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TOM FUNK

cultivators and aerators; sprayers, generators and pumps, even a snow remover.

**Trend two.** The highly maneuverable "riding rotary" lawn mowers, for relatively small lawns, have become efficient, safe, practical. The best of them are as easy to guide as a polo pony; they may be pivoted on a dime. They have differentials that prevent grass scuffing and loss of power on turns. They have practical safety guards for blades and special brakes that, even in 24" sizes, will stop the blades in a matter of seconds if control of the machine is lost. Cutting heights may be readily raised or lowered—in at least one instance merely by moving one foot on a pedal. Most of the mowers are well designed. With blades disconnected, they may be used for light hauling.

**Trend three.** The self-starter has emerged as a proven accessory adaptable to almost every small gasoline engine used in power (Continued on page 212)

8 Sickle-bar, standard cure for tall grass

9 New riding rotary has power to make lawn mowing a family affair

10 Battery self-starter, self contained

11 Hand sickle-bar hews to hedge line

12 Cutting height is set with a finger-tip

13 Liquid lawn feeder: a new guise for old fashioned man-power

14 Power sprayer, big-garden blessing



# Gardener's Month

Only in April, which has seed time here, blossom time there, digging and hoeing between, will so many gardeners accomplish so much



## First weekend

**North temperate belt:** Chronological middle of the rose planting season is undoubtedly the first week in April. Whether you are early, late or right on time, be sure you plant your bushes neither too deep nor too shallow, rather with the graft swelling, or bud, level with the garden's surface. This requires a nice coordination of eye, hand and foot while setting the root, firming the soil, watering the hole and filling it in. . . . Calendar dates are poor reference points for impatient gardeners. Consider ground fit to spade or plough when handful of squeezed earth breaks easily. Plant hardy seeds when night frosts no longer crust soil surface. Four to six weeks later assume the ground is ready for anything.

**South temperate regions:** All fertilizing of spring bulb beds should be completed by blossom time if applications are to benefit next spring's flowering. Hardy bulbs work on a long headway. Good annual rule: apply 1 lb. per 100 sq. ft. at flowering time, then in early autumn, again in late winter, working balanced mixture, such as 5-10-5, carefully into surface.

**California:** In the south, all seeds are safe; working north, sowing remains a gamble, especially for tomatoes, zinnias, etc. When in doubt, use paper Hotkaps to cover seeds, small plants or a miniature 6-in. seed bed accommodating 50 or 60 seeds.



## Third weekend

**North and east:** By this time only the timid will be afraid to plant most flower seeds, all but the tender vegetables in the open. Possible deterrent may be failure of the ground to dry out enough to be put in good mechanical condition. Since low temperatures are less a threat to germinating seeds than soggy soil, chief precaution is to avoid covering seeds to a depth greater than twice their own smallest dimension. Results of observing this rule may surprise you. . . . Transplanting seedlings, shrubs, trees is the order of the April day. In all transplanting there are two essentials: preventing the feeding roots from drying; preventing the tops from losing moisture to excess. Both risks are minimized if large, leafless plants, all evergreens are moved with undisturbed earth surrounding their roots. With seedling transplants, speed and firmness are better than any amount of fussing and fiddling.

**South and southwest:** Started tomato plants, especially those purchased late, often become tall and spindly before you transplant them. You can offset procrastination by removing lower leaves, setting plants on their sides in shallow trenches with only tip leaves emerging. New roots form along stem, main roots thrive in warm, fertile ground near surface. Tips will rise erect overnight, growth resume unchecked.



## Second weekend

**North and north central:** Many ornamental shrubs, most dwarf fruit trees, are best pruned for structural balance just before leaf growth begins. In each of the early years cut back the leggy shoots produced during the preceding season; compact well branched form depends on it. Exceptions: spring flowering ornamentals, which may be pruned after blossoming. . . . Managing a coldframe in very early spring is easy while the sun is still fairly low, days are cold. When noon suns are high and temperatures rise, ventilation to prevent greater than 30° range of temperatures becomes vital. Appoint any members of family at home between 10 and 2 o'clock to coldframe committee.

**Mid-south:** Evergreen hedges (arborvitae, yew, box-wood) should receive any needed reshaping before new growth is under way. Yews may be cut back into two, even three-year-old wood; box will stand partial loss of two-year growth; arborvitae pruning should be kept to year-old shoots. Light shearing may, of course, be done any time throughout the season.

**Pacific southwest:** Some of the pleasantest spring color for sandy slopes near the coast and dry inland hillsides is provided by the twigs and foliage of three native sumacs: *Rhus integrifolia*, *R. ovata*, and *R. laurina*. Purplish, pinkish, retaining their leaves the year round, all are beautiful, easy to grow.



## Fourth weekend

**North, from west to east:** If planting and transplanting are notable April enterprises, so, for the old gardening hand, is the division of hardy perennials. Those plants that flower in spring should not be disturbed till after flowering. Others may be cut, pried or pulled apart, reset at their original depth in enriched, well spaded ground. . . . Supplementary feedings of most border perennials are timely; ring (do not touch) each good-size clump with a tablespoon of balanced fertilizer. . . . Same dosage for established roses, too. On at least part of your rose bed try one of the new sustained-release ureaform fertilizers; compare results. . . . Experiment with slow-release brands on lawns as well; to apply quick-acting foods now might encourage crabgrass (which begins to germinate late in the month) more than anything else.

**Everybody's April:** However wondrous the gardener's machines, his spade is by no means obsolete, but its efficient use in digging is all but a lost art. For best, and least, footwork: when digging toward left, thrust spade with left foot; when digging toward right, with the right foot. Thus the working foot moves from blade to solid ground after each thrust. (Position of hands: right above left going to left; left above right going to right.) In art, as Henry James said, economy is beauty.





## Soil heavy?

**Expensive shrubs may wither away...even die in heavy soil!**

It's true that valuable plantings of evergreens, shrubs, trees and flowers can slowly choke and die in heavy soil. Aeration of the soil is just as important as plant nutrients and water, and very often can limit the growth of a plant. But why worry about your valuable plant investments when just a few cents worth of Terra-Lite vermiculite can perform a gardening miracle. If your soil leans toward the heavy side, simply mix Terra-Lite with the soil removed from the planting hole at the time of planting. Use  $\frac{1}{2}$  Terra-Lite to  $\frac{3}{4}$  soil by volume. Let nature's own mineral soil conditioner lighten and aerate the soil immediately. Heavy soils become aerated, loose—roots stretch and develop to their maximum. It's wonderful, low-cost plant insurance. What's more, Terra-Lite holds many times its weight in water as well as allowing free circulation of air. There's less work, less watering, far more beauty in a Terra-Lite garden. Send coupon today for free booklet illustrating how Terra-Lite protects everything that grows.

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interesting  
table!"



## Hardy Craft

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SILVER with the look of fine Damask. GOLD with an unmatched look of luxury for the most formal table settings. YOURS, now, in these modestly priced cloths of the finest Belgian linen...delicately printed with metallic gold or silver patterns that stay lovely looking for years. Available on oyster background, with matching napkins, in sizes from 42" x 42" to 72" x 105"—as well as in rounds and 8 piece luncheon sets. From \$3.00.

Wherever fine linens are sold or write

JAMES G. HARDY & CO., Inc. • 11 EAST 26th ST., NEW YORK 10, N.Y.

## SHOPPING INFORMATION

### Cover

Sectional table, "Crescendo," cast aluminum frame, H&G Flame baked enamel finish; glass top. Each section is 20" wide, 56" along outer curve; each section, \$320. Brown-Jordan Co.  
Koben style casseroles: 2-qt., \$8.75; 6-qt., \$13.75; teak salad bowl, \$35; teak pepper mill, \$9.50; Danish dinner plates, \$2.50 each, salad plates \$1.75 each; linen napkins, \$1.25 each. Centa flatware: knives, \$3.50 each, forks, \$1.50 each, bouillon spoon, \$1.25 each; cocktail mixer, \$9.50; bamboo stirrer, \$2.50. At Bonniers, 605 Madison Avenue, New York 22, N. Y.

### Kitchens

Page 98, top:  
Glass spice and apothecary jars, set of 12, \$18. John Wagner & Sons.  
French bread basket, 15" long, \$2.95; copper baking dish, 15½" x 10½", tin lined, \$25.90; 8" copper casserole, 1¼ quarts size, \$14.95. At Bazar Français, 666 Sixth Ave., New York 10, N.Y.

### Bottom, left:

Carving set, "Constellation." Chrome steel blade, black plastic handle, copper trim. \$9.95. Charles D. Briddell.  
Copper sauce pan, 4½ quarts size, tin lined, \$16.45; hand hammered copper dome, \$26.95. At Bazar Français, 666 Sixth Ave., New York 10, N. Y.  
"Traditional Derby" dish, 12" long, \$80. Royal Crown Derby.

### Page 100:

Built-in ovens and cooking tops: A. J. Lindemann & Hoverson Co.  
Ceramic tile: Cambridge Tile Co.

### Collections

#### Page 104, top:

Crystal goblets, "Continental" pattern, \$1.50 each. Imperial Glass Corp.  
Flatware, "Spring Bud," luncheon fork, \$6.75; dessert spoon, \$7. Alvin.  
Dessert plates, white basketweave, \$30 a dozen; covered melon bowls, faience, \$6.50 each; large cabbage bowl, \$85; sauce bowls, \$11 each. At Alice Marks, 18 East 53rd St., New York 22, N. Y.  
Beechwood chairs, wax finish, natural rush seats. \$22.50 each. House of Italian Handicrafts, through decorators.  
Framed prints, reproductions of old melon prints, \$17.50 each. At Soupeon, 203 East 61st Street, New York, N. Y.

#### Bottom:

Goblets, cobalt blue; crystal; "Continental" pattern, \$1.50 each. Imperial.  
Flatware, "Spring Bud" dinner knife, \$7.75; dinner fork, \$9.50; luncheon fork, \$6.75. Alvin.  
Dinner plate, "Adelborg" Swedish earthenware, \$27 a dozen. Rorstrand.  
Fabrics: Claret red sari, \$7.50 a yard; white sari (at window), \$7.50 a yard. At Far Eastern Fabrics, 171 Madison Ave., New York 16, N. Y.  
Meissen oriole, 19th century copy of a Kaendler model, \$100; Viennese bird-shaped box, c. 1760, \$125; tureens, one signed by Jacob Petit, c. 1790-1810, \$300 each. At E. Pinkus, 159 East 57th Street, New York, 22, N. Y.  
Chinese rooster, \$1,500 a pair; Chinese hawks, \$1,800 a pair. At C. T. Loo, 41 East 57th St., New York 22, N. Y.  
French porcelain bird, \$150. David Weiss, through decorators.  
White porcelain birds on table: parakeet on branch, \$10; European thrushes, \$22.50 a pair; European song bird, \$22.50 a pair. At Bonwit Teller, 751

Fifth Ave., New York 22, N. Y.

### Page 105:

Flatware, stainless steel "Variations" dinner knife IV, \$2.25 each; dinner fork IV, \$1.60 each; salad fork V, \$1.35 each. Dansk Designs.  
Goblet, Williamsburg Reproduction "Tear Drop" pattern; 8" high. \$5.50 each. Blenko.  
Dining table, 54" x 36", glass top, \$160; side chairs, \$60 each; arm chairs, \$70 each, both with foam rubber cushions. All have wrought iron frames, Espresso finish. John B. Salterini Co.  
Flax mats, 13" x 18", \$1 each; flax napkins, 14" x 14", 75c each; "Cornwall" English stoneware dinner plates, \$2.50 each. At Bonniers, 605 Madison Ave., New York 22, N. Y.

### Leisure furniture

#### Page 118, left:

Chair, duck seat and back, cord adjustment, \$24; coffee table, 21" square, \$20; sun sled, canvas covered, cord adjustment, \$34. All from New Era redwood furniture group. John Hancock Mfg. Co.  
Tray, \$5; quart size wicker Thermos, \$7.75; Bryce double old fashion glasses, \$1.75 each. At Van Keppel-Green, 9501 Santa Monica Blvd., Beverly Hills, Calif.

#### Right:

Osatsu-dai table, rattan peel top, black angle iron base, 30" x 72", \$65; stools that store under table, \$12 each. Tropical.  
Wood flower container, flower arrangement kit. The Japanese Center, 517 N. Robertson, Los Angeles, Calif.

#### Page 119, top, left:

Arm chairs, \$29.50 each; table, 42" diameter, \$50; lazy susan, 18" diameter, \$9; all H&G Carnation finish, from Meadowcraft wrought iron group. Birmingham Ornamental Iron Co.

#### Right:

Dining table, glass top, 32" x 60", \$106; arm chair, \$42; side chair, \$35; white plastic seat pads, lyre backs. From Minuet wrought iron group. Lee L. Woodard.  
Hurricane lamps, hand-blown crystal, \$18.75 each. At Mayhew Shop, 603 Madison Ave., New York 22, N. Y.  
Dinner plates, white raised grape pattern, \$3 each. At Lord & Taylor, N. Y.  
Napkins, light blue linen, 16" square, 75c each. John Matouk.  
Oval mats, green straw, from Italy, \$1 each. At Mediterranean Shop, 201 East 56th St., New York 22, N. Y.

#### Bottom, left:

Shredded bamboo garden furniture designed by Elinor S. McGuire: chair, \$45; Kapok chair pad, \$20 each in buyer's fabric (1 yard of 50" material). Table, 60" diameter, \$98. The McGuire Co.  
White canvas seat covers, cotton fringe trim, custom made by The McGuire Co. for Michael Taylor, A.I.D. Umbrella imported from Italy by Michael Taylor, A.I.D., 556 Sutter St., San Francisco, Calif.

#### Right:

Rattan and peel furniture: table (rattan core) 28" diameter, shelf in base, \$45; stool, 16" diameter, \$18; peacock chair, \$45; tub chair, \$40, all unpainted. Tropical.



All prices approximate. Include Fed. Tax.

Page 120, top, left:

Dining table, 54" x 36", glass top, \$160; side chairs, \$60 each; arm chairs, \$70 each; both with foam rubber cushions. All have wrought iron frames, Espresso finish. John B. Salterini Co. Credenza, walnut; 17th Century Italian, \$225. At George Funk, 862 Lexington Ave., New York 21, N. Y.

Right:

Chaise, rattan frame, foam rubber mattress, plastic foam bolsters, zippered covers; 76" long, \$330. Matching ottoman, \$106. Ficks Reed Co.

Round table, solid brass, 33" diameter, from India, \$385. At Teresa McLaughlin, 501 N. Robertson Blvd., Los Angeles 48, Calif.

Clam shell, black iron, \$8. At Arden for Men, 1 East 54th St., New York, N. Y.

Bottom, left:

Rattan chaise longue, pumice finish, foam rubber cushions, zippered covers; 90" long, \$269; rattan cocktail table, pumice finish, Formica top, 48" x 22", \$99.50. Ritts Co.

Rattan bird cage from Hong Kong; 55" high, 23½" diameter; \$28. At Arden for Men, 1 East 54th St., New York.

Bottom, right:

Arm chairs, wrought iron frame, H&G Mustard finish; cushions with white sail cloth covers; \$92. Molla, Inc. Tablecloth, 70" long, Everfast, Ever-

glaze cotton, \$10.98. At Macy's, Herald Square, New York, N. Y.

Goblets, "Latham" milk glass, \$2.30 each. At Lord & Taylor, New York. Painting, "The Yellow Knight," by George Bayliss, \$200. At The Artists Mart, 1361 Wisconsin Ave. N. W., Washington 7, D. C.

Floor: Amtico Vinyl 9" tiles, terrazzo design; .080" thick installed, 80c to \$1 each; ¼" thick installed, 95c to \$1.20 each. American Biltrite Rubber.

Page 121, top:

Benches, solid birch seat, ashwood frame, natural finish, 55" x 24", fitted seat pads, \$96 each; captain's chair, \$39.50; all from Ashcraft Group. Heywood-Wakefield Co.

Antique copper rooster on iron base, from Italy, \$150. At Yale R. Burge Interiors, 42 East 57th St., New York.

Center:

Director's chair, mahogany frame, leather seat and back, \$50. Telescope Folding Furniture Co.

Charles X rosewood desk, c. 1825, \$1,250. At Yale R. Burge Interiors, 42 East 57th St., New York, N. Y.

Bouillotte lamp, brass, Louis XVI reproduction; three lights, green tole shade, \$270. At Accessories & Design, 112 East 55th St., New York 22, N. Y.

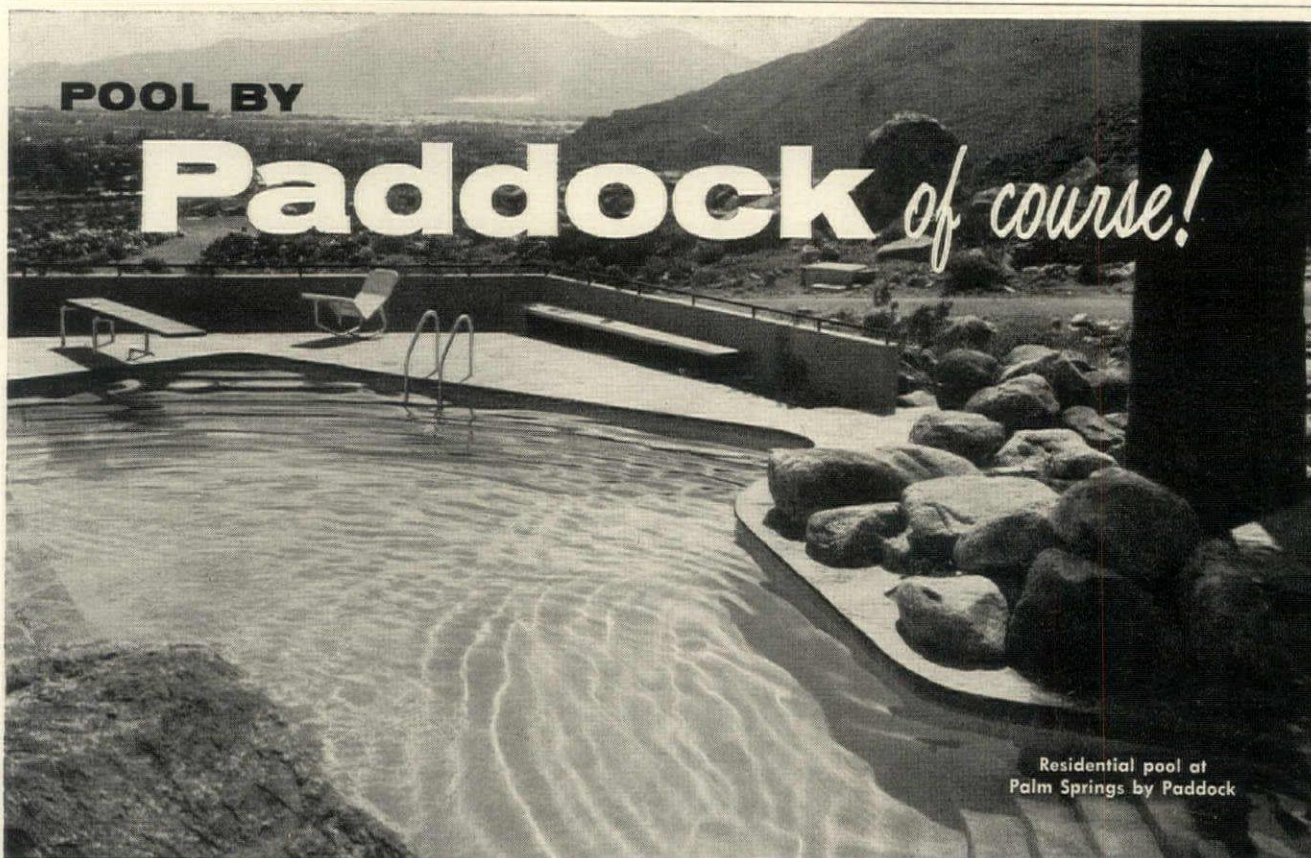
Bottom:

Side chairs, high pierced metal back, (Continued on next page)

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The 907 "Duxbury" Chair  
Jamestown Lounge Co. Jamestown, N. Y.



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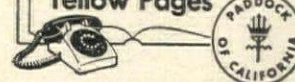


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## SHOPPING INFORMATION (Continued)

loose cushions; wrought iron, brass trim, \$18.50 each. Young Family. Round table, polished steel, bronze rosette, St. Anne gray marble top, 32" diameter, \$295. John Vesey, Inc. Wine buckets, old Sheffield, \$400 a pair; 3-light sterling candelabra, \$88.50; fruit plates from set of thirteen, \$150 the set; champagne goblets, \$2.20 each; flatware, "Old French" 6-piece setting, \$38.75; sterling salt and pepper shakers, \$18 a pair. At Black, Starr & Gorham, 594 Fifth Ave., New York 19. Hardware: lever handles and roses, reed and ribbon design. Charles A. McCarthy, through decorators.

Page 122, top, left: Rattan chair, black bonderized tubular steel frame, \$27.95. Troy Sunshade.

Center: Stack chair, aluminum frame, white Saran webbing, \$11.95. Lawnlite Co.

Right: Leather campaign chair, steel frame, cowhide chair seat, plastic binding; \$29.95. Landes Manufacturing Co.

Bottom: Lounge chair and ottoman, woven rattan, natural finish. Set, \$49. Ritts Co. Brigrance dress, sleeveless, of Moygashel imported Irish linen, \$50; child's dress, polished cotton, pink and blue dots on white; toddler sizes, \$5.95, 3-6X, \$6.95. At Lord & Taylor, Fifth Ave. and 38th St., New York, N. Y.

Page 123, top row, left to right: Dining chair, rattan, foam rubber cushions. In muslin, \$72.50. Willow & Reed. Side chair, wrought iron, brass trim, from Cathay group, \$25. Gallo Original Iron Works. Basket chair, black tubular base, rattan core seat, \$19.95. Mallin Co. Arm chair, heart shaped; natural rattan and peel; \$35. Tropi-Cal.

Second row, left to right: Arm chair, white wrought iron, upholstered seat cushion, from Mantilla Group, \$89. Molla, Inc. Side chair, designed by Verner Panton; with reversible cotton sling, \$30; matching ottoman, \$19.50; chair with reversible calfskin sling, \$60; matching ottoman, \$34.50. George Tanier, Inc.

Third row, right:

Arm chair, black tubular steel frame; seat and back, plastic cord; \$24.95. O. Ames Co., Division of McDonough Company.

### Lighting Fixtures

Pages 124, 125

1. Finland House Lighting Corp., 41 E. 50 St., New York, \$120.00 (through your local dealer or decorator).
2. Bonniers Inc., 605 Madison Ave., New York, \$30.00.
3. Altamira, 18 E. 50 Street, New York, \$40.00 per globe, entire fixture \$215.00 (through decorators).
4. Made by Lightolier, Inc., 11 East 36 St., New York, obtained through your local dealer or decorator, \$20.95.
5. Lightolier, Inc., 11 East 36 St., New York, obtained through your local dealer or decorator, \$200.00.
6. Globe Lighting Products, Inc., 1710 Flushing Ave., Brooklyn, N. Y., \$17.05 (through your local dealer).
7. Altamira, 18 E. 50 St., New York, \$75.00 (does not include wiring), (through decorators).
8. Globe Lighting Products, Inc., 1710 Flushing Ave., Brooklyn, N. Y., \$48.29 (through your local dealer).
9. Lightolier, Inc., 11 E. 36 St. New York, \$49.50, through your local dealer or decorator.
10. Georg Jensen Inc., 667 Fifth Ave., New York, \$47.50.
- 11 and 12. Custom design by architect, Joseph Esherick, A.I.A., manufactured by Hanschen & Goddard, 483 Tehama, San Francisco, Calif.
- 13, 14, 15, and 16. Custom designs by Irene McGowan, manufactured by Harvey C. Lynde Co., 720 Stewart St., Seattle, Washington.

Page 147

Top to bottom.

Kitchen counter lighting, a custom design by architects Gates and Ford. "Lyteline" fixture by Lightolier, Inc., 11 E. 36 St., New York, \$24.30 through your local dealer. Ceiling fixture custom designed by architects Gates and Ford. Bathroom lighting unit in ceiling designed by Bob Ray Offenhauser.

## Coming in May

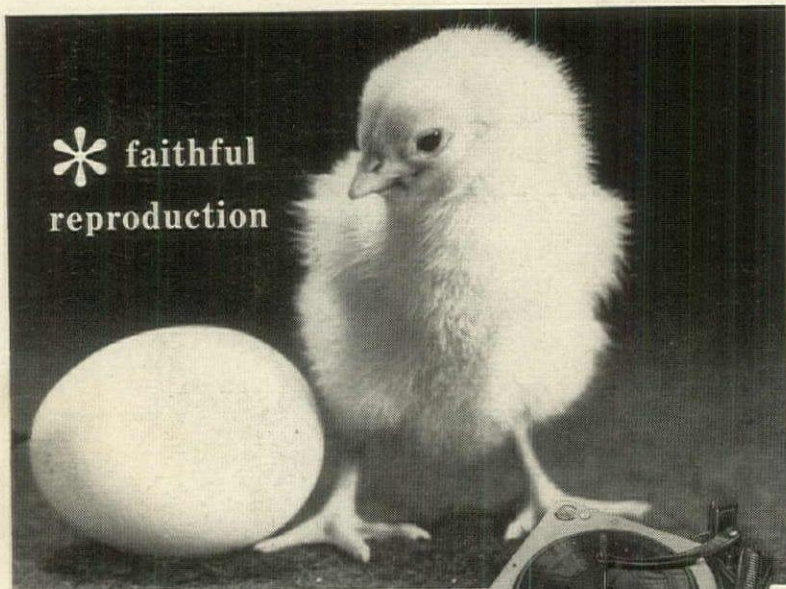
Are you planning to buy or build a house?

How much do you know about building terms?

## H&G'S DICTIONARY OF BUILDING TERMS

(in quiz form)

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You will be delighted with Bigelow's luxury... with the many new designs and colors. See these handsome broadlooms soon—at your Bigelow retailer's showroom.

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fine rugs and carpets since 1825





# LONG LIFE, AND A GREEN ONE, TO ASPARAGUS

**T**he Greeks had a word for it.\* The Romans relished it at banquets. It was a favorite pioneer dish. Yet many a home gardener thinks of asparagus as a gourmet crop that requires elaborate care. On the contrary, you may start asparagus plants at the side or back of a property line. With a little more space you can start a double row of plants that will thrive for as long as 15 years if you give them a well prepared bed of rich loam, keep them weed-free with careful cultivation.

As few as 50 roots will supply a small family. More liberally, and with the freezer in mind, 100 roots are ample eating for a family of five. Figure on setting out 10 roots for each member. The number of roots you buy depends entirely upon the amount of space you can reserve for the bed. Spadework, a little expense, and some patience are required at the start of your first asparagus venture. For you can expect no crop until the spring after next. From then on, for six weeks from the middle of May to about July 1st, you will be supplied with edible spears that are rich in protein, low in calories, and enough

\*ασπαράγος

to allow some for the freezer.

Success in growing a crop depends on proper preparation of the soil and selection of good plants. Best choice for beginners is to buy dormant, one-year-old roots, such as the rust-free Mary Washington strain (Viking is another dependable variety). You can set them out just as soon as the ground becomes workable. An average asparagus plant, when fully matured, yields about 9 stalks per plant per year. Roots should be set out at least 15" apart (ideally 18"-20"). Better buy a few more plants than you estimate you will need, for a few yearlings may be inferior.

There are two good methods of planting. One is to set roots out in a deeply dug, well fertilized trench. The other is to plant them just under the surface, in good soil. Regular side dressings of manure or fertilizer encourage best yields. The great virtue of trenching is that it facilitates the production of blanched stalks (often preferred by European palates). Trenching also permits deeper cultivation, a process that helps the gardener control weeds.

Trenches should be dug at least 12" deep by 12" wide, with

centers of the rows 3 ft. apart. Lay a 4" layer of well rotted manure at the bottom of the trench. Or you may work in compost and a liberal scattering of 5-10-5 commercial fertilizer. Tamp down firmly and cover with 5" of rich garden loam. This means a soil enriched with more manure, compost, or other humus. Space the asparagus roots 15" apart along the trench, with the crowns up. Cover with soil, but not deeply, to avoid smothering crowns. When the stalks emerge, draw soil around them. This should be a gradual process until by the end of the first summer, the trench will be level with the garden surface.

With conventional planting, simply hoe a shallow trench about 2" deep in well prepared and enriched soil. Set plants at 15" intervals, spreading roots evenly. Give the new spears a side dressing of manure or balanced fertilizer in the spring. The first fall mulch the bed when frost arrives. Mulches, for both trench and surface planting of asparagus, may be salt hay, straw, buckwheat hulls, grass clippings, or compost.

The best location for an asparagus bed is on sunny, level, well drained ground. Asparagus

will not grow well in soggy soil. Nor will it thrive in hot climates; some winter frost is necessary to induce a dormant period. The first spring after planting, no spear should be cut. The second year you may harvest a modest amount. The third year, spears may be cut as soon as they reach normal height. The fourth spring will give you a full crop. After mid-summer, plants should be allowed to make their feathery growth, then be cut down late in the fall.

Mature asparagus is prime for cutting when the spears are about as thick as your thumb. If you prefer them blanched, make your cut several inches below the surface, when only a few inches of mature green stalk show above. Use any sharp kitchen knife, or a standard asparagus fork with a thin blade and notched tip. To harvest green spears richer in vitamins, cut at ground level (or snap the stalk off between thumb and forefinger). Many gardeners claim that the flavor of garden-fresh asparagus is at its peak when the head has just begun to open. Two cautions: never cut a thin stalk; these are the backbone of your crop. And don't overcook, or the flavor will be lost!

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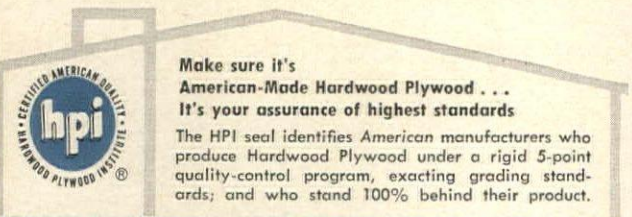


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Look for these fine upholstery fabrics of 100% Du Pont nylon, and nylon with cotton (shown here on this lovely Louis XV bergère by Jacques Bodart) in the decorating departments of these and other fine stores: B. Altman & Co., New York • The J. L. Hudson Co., Detroit • Barker Bros., California • Suniland, Houston • Frederick Nelson, Seattle.



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## TAKING CARE OF LEISURE FURNITURE

*With little effort you can keep the newly minted look  
of your furniture and enjoy it for many seasons*

**O**utdoor Leisure Furniture, designed for the maximum of utility and good looks, has become as much a part of today's living pattern as the station wagon, and like the station wagon it tends to get plenty of wear and tear. For this reason, the materials of which it is made are chosen for durability as well as their way of keeping up appearances with very little care. But even the sturdiest materials deserve a certain amount of attention. This primer is offered as a guide to the care of several major types of Leisure Furniture. The treatments suggested will give your Leisure Furniture longer life without too great drain on your own leisure.

### Wrought iron

Most better grade wrought iron furniture is processed for rust resistance by the manufacturer. It may be given an undercoating of zinc or a series of chemical baths which prevent rust from creeping in should the surface paint become chipped.

**Cleaning:** Wrought iron furniture should be hosed off or washed with soap and water and wiped with a chamois when dusty or soiled. Along the seacoast, even rustproof metal furniture should be hosed off with clear water regularly to prevent salt deposits. If a shiny finish is desired, the surface may be waxed from time to time.

**Retouching:** Any scratch on the surface should be touched up immediately to prevent rusting. Use

a metal base exterior enamel. If rust appears, the spot should be scraped with a wire brush or sandpaper before retouching.

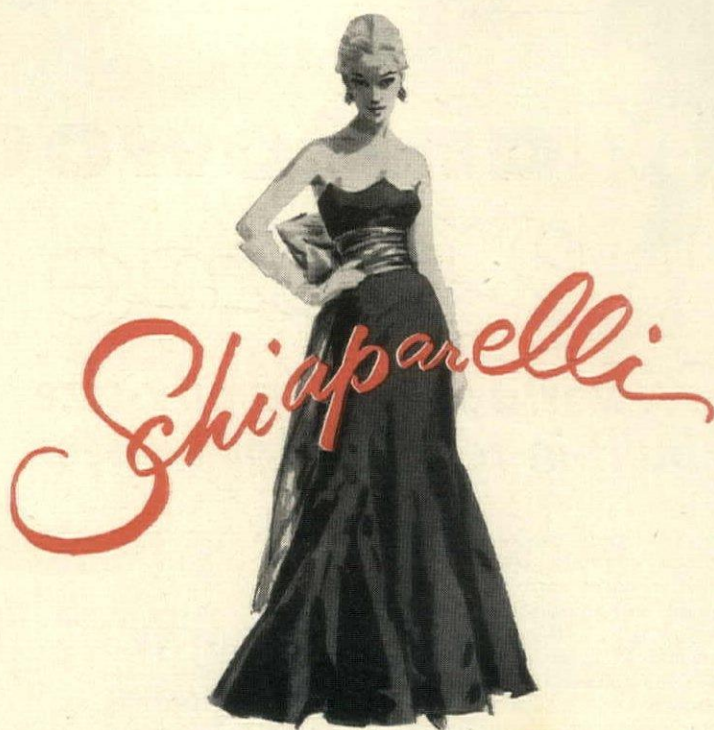
**Restoring:** To refinish metal furniture, smooth the surface with sandpaper and wipe with turpentine. Or, remove heaviest part of the paint with a lacquer thinner, using a soft-haired brush or rag (taking care not to remove protective undercoating which may exist); allow frames to dry overnight. Paint should be applied in two coats; let it dry thoroughly and sand lightly between coats. A primer of zinc chromate will help preserve the finish if an undercoat is desired. It is possible, through some manufacturers, to obtain touch-up enamels or spray bombs of paint which will match the original finish.

### Aluminum

A natural oxide film which forms on exposure to air protects aluminum furniture from atmospheric conditions that attack other metals. This thin, tough film covers surface scratches as soon as they occur. Because aluminum is light in weight, it is especially satisfactory for portable pieces.

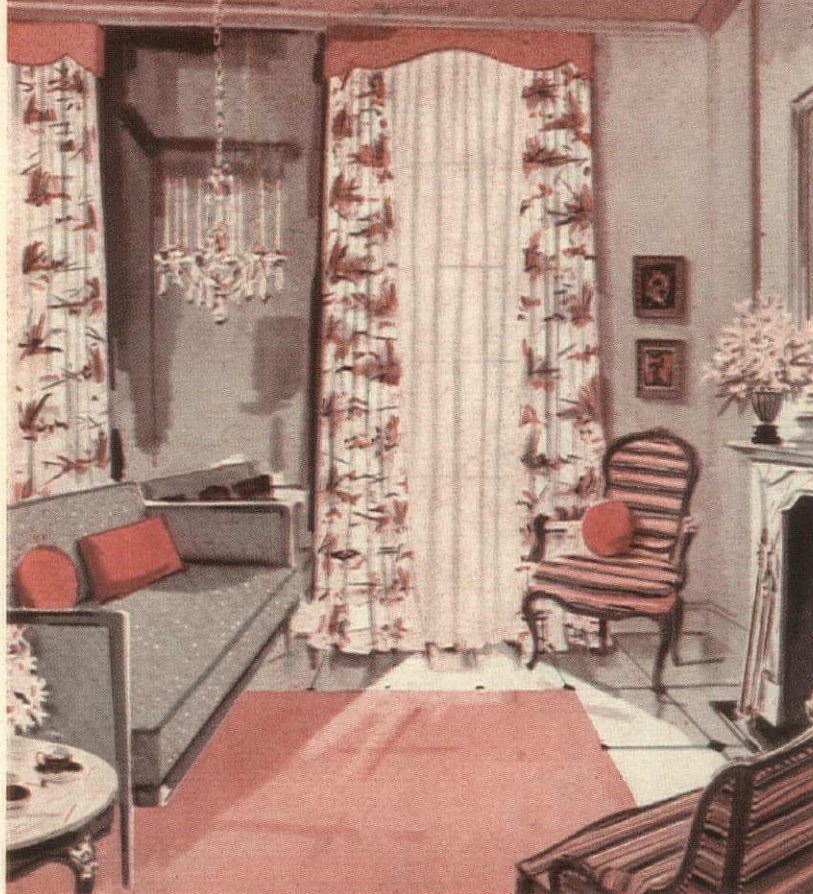
**Cleaning:** Aluminum needs no special care other than an occasional hosing and wiping to remove dust and soil. Periodic applications of wax or a light film of oil on the tube frame will preserve the finish and maintain its gloss. This procedure is particu-

*(Continued on next page)*



IF YOU ADORE THIS NAME IN FASHION...

YOU'LL LOVE IT IN DECORATIVE FABRICS



Now from Paris . . . SCHIAPARELLI'S magic touch in decorative fabrics. Available only through America's outstanding decorators authorized by Schiaparelli-Waverly.

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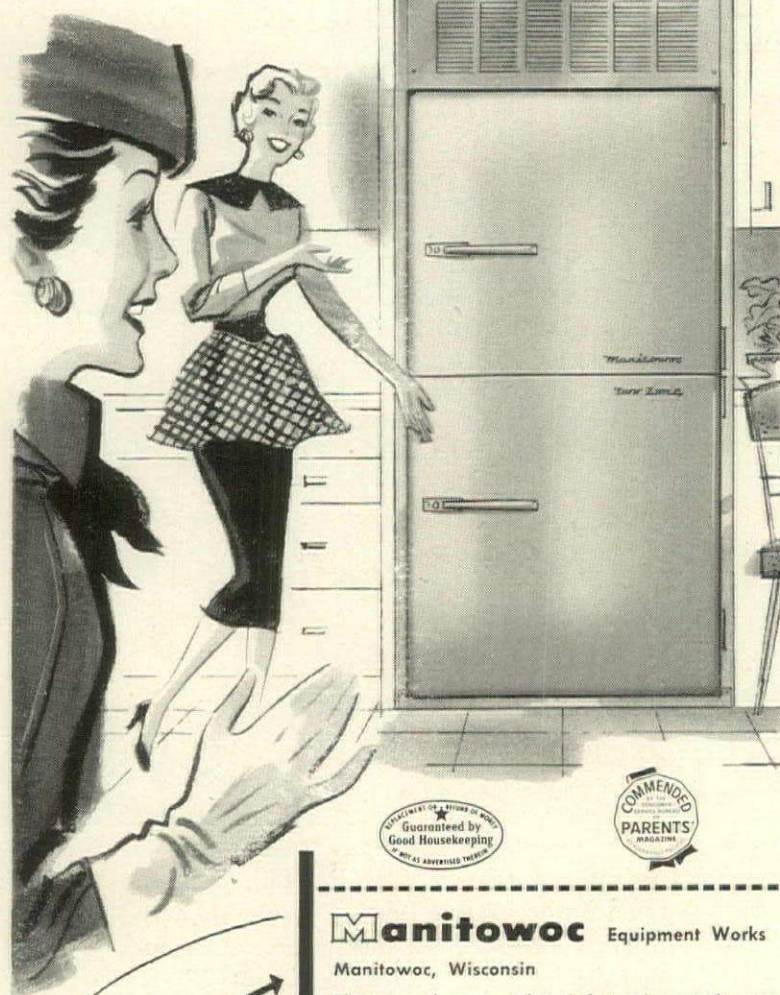
# Happy News

## Manitowoc

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The only truly modern combination for today's families. Beautiful, smartly styled in satin stainless or antique copper, and so spacious you'll never outgrow it . . . 10 cubic foot refrigerator and 12 cubic foot freezer that holds 455 pounds of food . . . skillfully engineered to fit flush with your cabinets, taking little more space than your present refrigerator alone. Foods protected by superfast freezing *anywhere* in freezer. Cold-Flo refrigeration dissipates frost before it forms. Many more exclusive Manitowoc 2-Zone features for years of better family living at lower cost.



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Whether building or remodeling specify a Manitowoc built-in 2-Zone. Use the coupon and write for further information on this wonderful new Manitowoc 2-Zone.

## TAKING CARE OF

larly advisable wherever aluminum furniture is exposed to salt air. In applying wax to new aluminum furniture, clean the frames thoroughly with a solvent cleaner (any good grade of mineral spirits, kerosene, turpentine or naphtha), apply liquid wax with a clean, soft cloth and polish. To remove accumulated dirt, use a solvent cleaner, or, if necessary, a mild abrasive cleaner on a clean, damp cloth; rinse well and dry. For heavier dirt, try a stainless steel wool pad (00 size or finer) with liquid wax or one of the above cleaners. Mild steel wool can also be used, but be sure to remove all remaining particles after cleaning as they will rust-stain the aluminum. After cleaning, apply a liquid wax coating.

**Retouching:** Scratches on the aluminum itself can be removed by rubbing fine steel wool over the surface. Again, be certain no particles remain after cleaning.

**Restoring** (See section on restoring wrought iron.)

### Steel

Although gliders of steel need to be sheltered somewhat from the weather, steel chairs and tables are designed for outdoor use. The finish used by most manufacturers gives a certain amount of rust protection, but rusting is liable to occur when paint begins to chip.

**Cleaning:** Steel furniture may be kept clean with an occasional damp wiping.

**Retouching:** For steel frames that have lost their finish, or have started to rust, work down the deteriorated spots with a piece of light-grained sandpaper and wipe the area off with a dry cloth. The spots can be touched up with a metal base exterior enamel.

**Restoring** (See section on restoring wrought iron.)

### Bronze

Furniture constructed of bronze tubing cannot rust, and requires little or no upkeep. It is finished in natural verde, and develops a patina like old bronze, particularly on exposure to sea air. However, if this patina is not wanted, it may be removed with carbon tetrachloride (apply only in the open air) or brass polish.

### Rattan

Although natural finish rattan can survive a certain amount of weathering, it is recommended for use in enclosed or semi-enclosed areas where it will not become rain-soaked, or dried out and brittle from the heat of the sun. This is also true of peel, bamboo, wicker and rush furniture.

**Cleaning:** Rattan furniture is basically very easy to care for. Frequent light dusting with a soft cloth and application of a cream wax polish will keep the frames in good condition. A coat of spar varnish applied once a year (or every season, if furniture is used all year round) will protect and freshen the original finish.

**Retouching:** If the rattan becomes scuffed or scratched, the marks may be removed with a light-grained sandpaper or fine steel wool and refinished with a light coat of clear lacquer or varnish.

**Restoring:** If the rattan is severely worn or weathered, it is best to remove the original finish with sandpaper or paint remover and refinish with varnish, enamel or stain.

All rattan members have to be joined by rattan peel, plastic bindings, or leather thongs. If any of the members become separated, the bindings which cover the joint may be removed, a new screw inserted, and the joint re-wrapped. If the bindings themselves crack, the split sections may be joined with small brass tacks, or the bindings may be replaced. The new binding should be wet first and stretched as it is wrapped. As it dries, the binding will contract.

### Wood

Wood furniture designed for outdoor use is treated with a preservative that will somewhat protect it from the elements, although it may weather or crack in time. A coat of varnish applied once or twice a year will keep the original finish looking fresh. Redwood needs a special preservative; there are several brands on the market.

### Fabrics

Outdoor leisure furniture cushions need protection, no matter what their covering. Even in the case of waterproof materials, there is the danger that rain and dampness will seep through the seams and rot the cushion from inside. It is a good idea to remove the cushions at night if you have available storage space. If not, cover each piece of furniture with a plastic or rubberized sheet. Or stack all the cushions on one large piece of furniture under a waterproof sheet.

Coated fabrics exposed to  
(Continued)



## LEISURE FURNITURE *(Continued)*

outdoor use will retain their luster if occasionally damp-wiped or washed with mild soap and water, then rubbed dry, to keep dirt film from accumulating and wearing into finish. Other fabrics should be dry cleaned; there is liable to be a small percent of shrinkage if machine-washed.

Vinyl webbing found on some leisure furniture is particularly weather-worthy. The webbing should be washed once or twice a season with soap and water, rinsed with the hose and wiped dry. Continued exposure to the sun's rays eventually weakens vinyl, so pampering this furniture a little will help extend its life.

Worn webbing can be replaced at home if it becomes necessary.

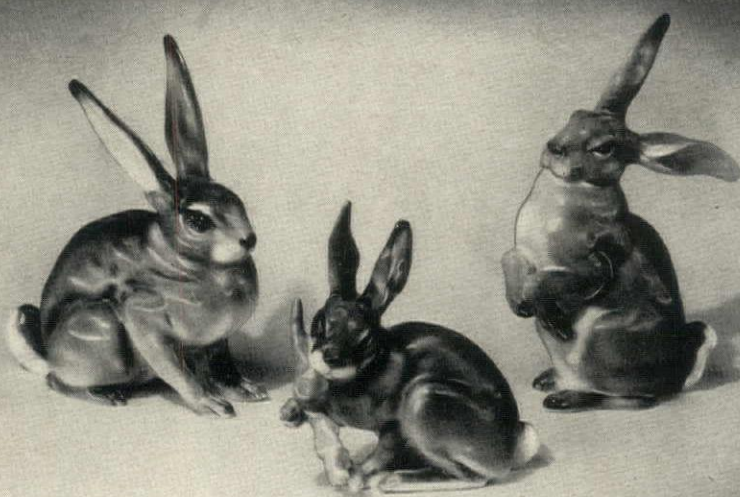
Rope and canvas covers can be kept in good condition by scrubbing with a detergent; hose furniture off and dry it in the sun. This furniture should never be stored when either the rope or canvas is wet.

Fabric seats and backs may be replaced when they become stretched, cracked or faded. Using the old covering as a pattern, cut the fabric slightly smaller to allow for stretching, and double stitch the seams for extra strength. New seats and backs for steel furniture are available already stitched, and may be bolted on to chair. **END**

*For additional information about the care of leisure furniture, write to the National Association of Summer Furniture Manufacturers, Inc., 216 East 49th Street, New York 17, New York.*

## Fight Mental Illness

## EASTER BABBITS BY K. TUTTER



from the kilns of the famous  
LORENZ HUTSCHENREUTHER, SELB, BAVARIA

Handcrafted under expert supervision of the well known European sculptor-artist creator. Handpainted in natural warm shades of brown . . . finely executed in the very best china . . . perfect in detail—right down to the bright orange accent of the carrot and green leaves.

Sitting Rabbit 5" high \$9.50\*

Standing Rabbit 5½" high \$8.50\*

Rabbit with carrot 4" high \$10.00\*

\*Slightly higher South and West

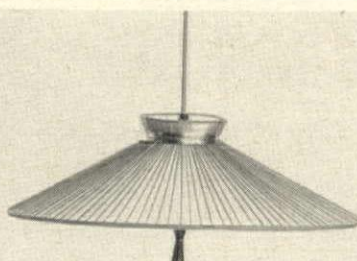


Write Dept. H-4 for booklet showing other creations by famous European designers.

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For the finest furniture care,  
Weiman Furniture Cream . . .  
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*For a touch of the best in French Provincial*  
**the WEIMAN touch**

With unerring artistry, Weiman creates a cabinet-desk so beautiful—the atmosphere of an entire home is charmed by it. Not merely an exquisite showpiece—it has ample space for curios, one drawer that becomes a handy writing surface, another for storage.

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H. 54". No. 6904 • Base only. W. 40",  
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ROCKFORD, ILLINOIS**



*A Weiman creation is so marked, to assure you of the genuine.*



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best coat  
**RUINED**  
by  
moths!

For pennies a year, you  
can prevent costly moth  
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woolens with Berlou,  
the guaranteed mothspray.



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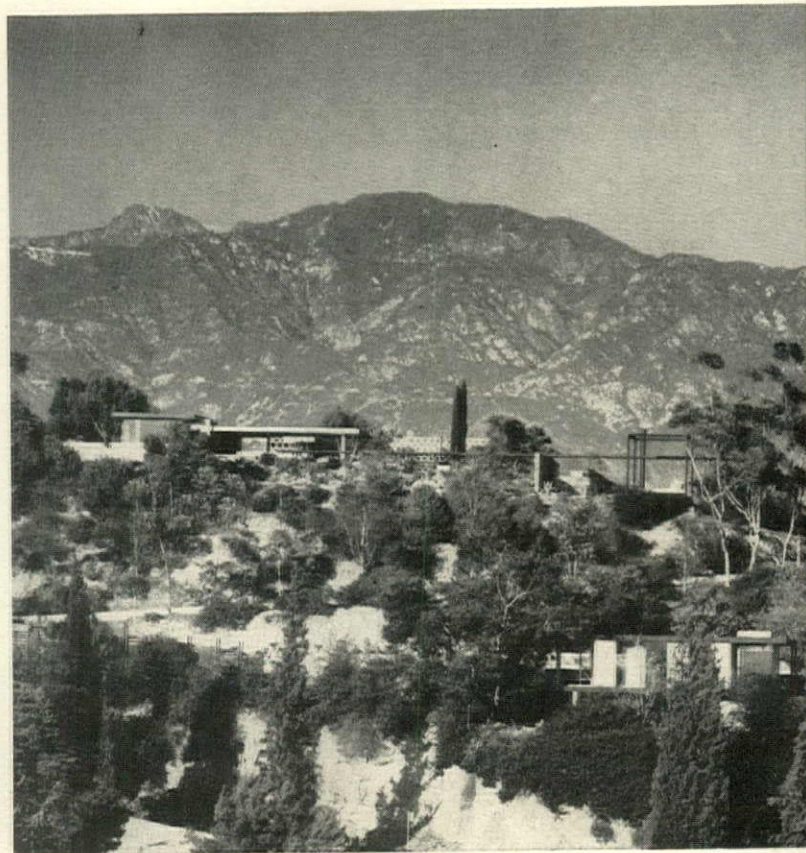
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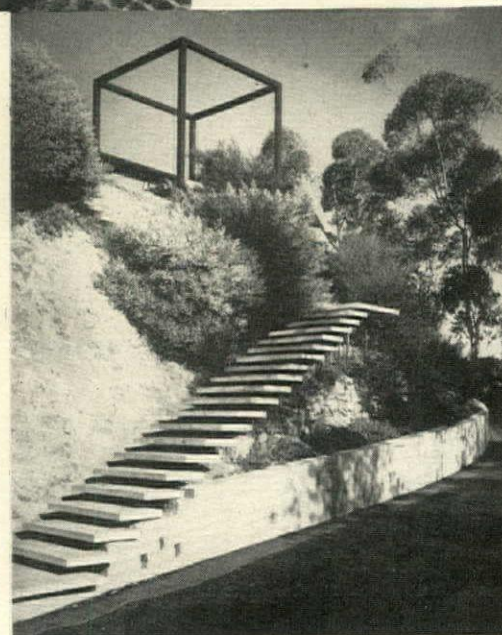
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## A CALIFORNIA ARCHITECT'S

*Lofty Hilltop's geometric structures*



At entrance to parking area two steel shafts shaped into an abstract sculpture rise from a concrete base. Retaining wall defines topmost level of site, which includes house, gardens and the pool. Grille in background screens pool.





## ORIGINAL HOUSE (Continued from page 87)

form what Thornton Ladd calls "spatial drama"



**Planes of Hilltop** structural design stand out in contrast to craggy hillside and mountain range in background. Although the house, pool and complex of formal gardens seem to occupy a large area, a plot measuring only 100' x 160' contains them all.

STOLLER



**Spacious gallery** separates pool and parking area and leads to front entrance. On far side of pool is a flat-roofed pavilion which shelters swimmers from sun and is a structural link with gardens.

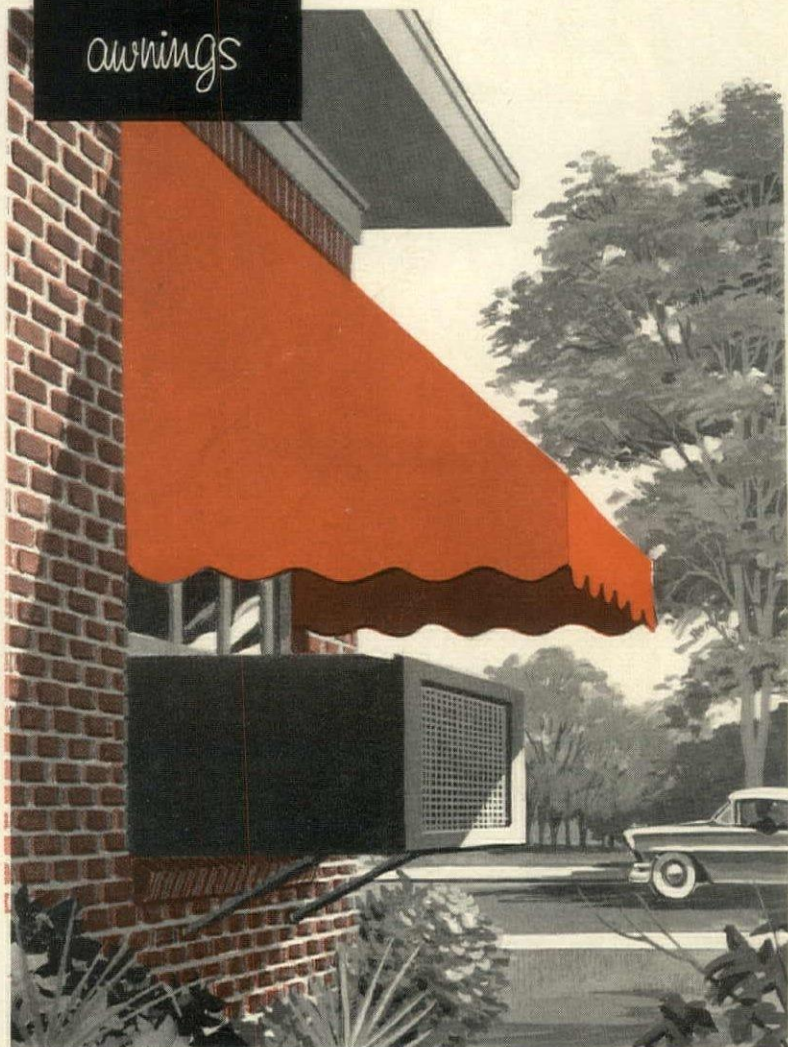
◀ **Cantilevered concrete slabs** form graceful stairway beneath cube structure. Two similar flights of steps complete the ascent to top of hill. Each slab was pre-cast in stainless steel forms.

*(Continued on next page)*

Block that  
sun with  
canvas  
awnings

Enjoy rooms 8° to 15° cooler...

lower air conditioning costs



Hot sun rays striking window glass carry quite a punch during summer months. They send room temperatures soaring, boost air conditioning costs, and damage interior furnishings.

The smart thing to do is to stop those sun rays before they enter your home. Stop them with colorful canvas awnings and automatically you have a cooler, more comfortable home. Draperies and rugs stay fresh and unfaded. And because there's less heat to handle, air conditioning units cost less to buy, less to operate.

Call your canvas awning dealer and tell him you want to see samples of all the many canvas colors and stripes. He's listed under "Awnings" in the yellow pages of your phone book.

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Scorching sun rays can't reach window glass to radiate heat inside your house. With sun blocked outside, rooms stay 8° to 15° cooler.



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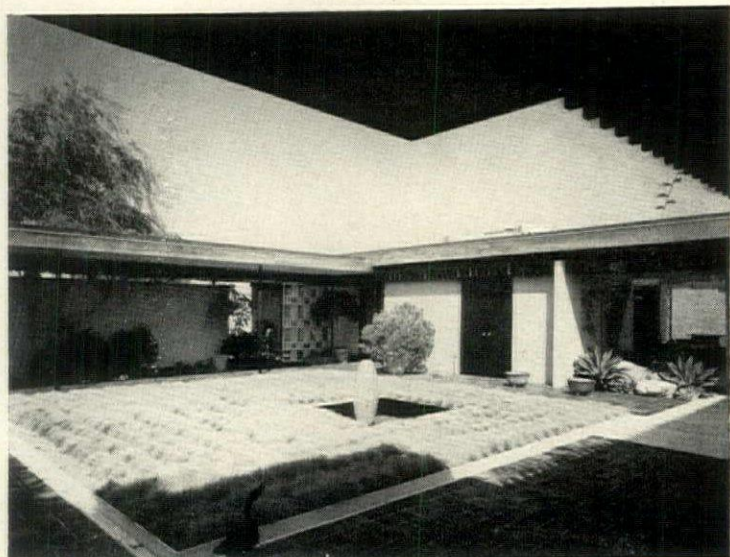
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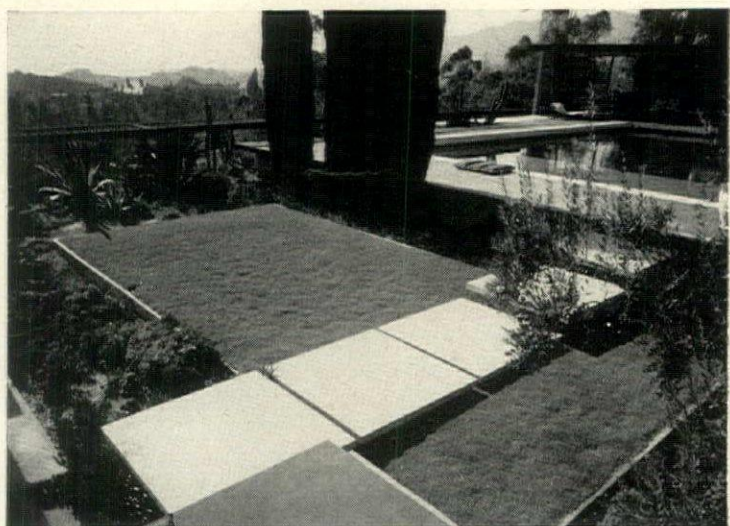
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## A CALIFORNIA ARCHITECT'S

*Hilltop gardens convey variety of moods*



The peristyle is illuminated at night from the lighted  
urn-shaped decoration at its center. Entrance to the house  
is at extreme right; solid doors open to air conditioner.



Rectangular lawn two steps down from pool is only Hill-  
top area where a lawn is planted. Cypress in background  
rise 25 feet, are dramatically silhouetted against the skyline.



Circular pool at the rear of the house is bordered by a  
wide ring of green gravel. Adjacent to the kitchen, this  
garden setting, planted with roses, requires little care.



## ORIGINAL HOUSE *(Continued)*

*Hilltop interiors are peaceful, handsome*



**Master bedroom**, furnished traditionally, enjoys two intimate views through window walls: of water garden and terrace, at left; of a pool and another part of water garden, at right.



**Master bath** has a luminous ceiling consisting of arched transparent sections between beams. Beyond the doorway and connecting bedroom halls is a sliding glass door which leads to the peristyle.



**The kitchen** is built around a cooking island which has a long storage cabinet suspended above it. Side wall and far wall shown here consist of storage cabinets. Breakfast table is near the sliding glass wall opening to a garden.



**Architect's bedroom** faces water garden and master bedroom beyond. Simply furnished, with large Japanese screen the only decoration, the room is actually in a separate building.

*(Continued on next page)*

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THAT'S SO  
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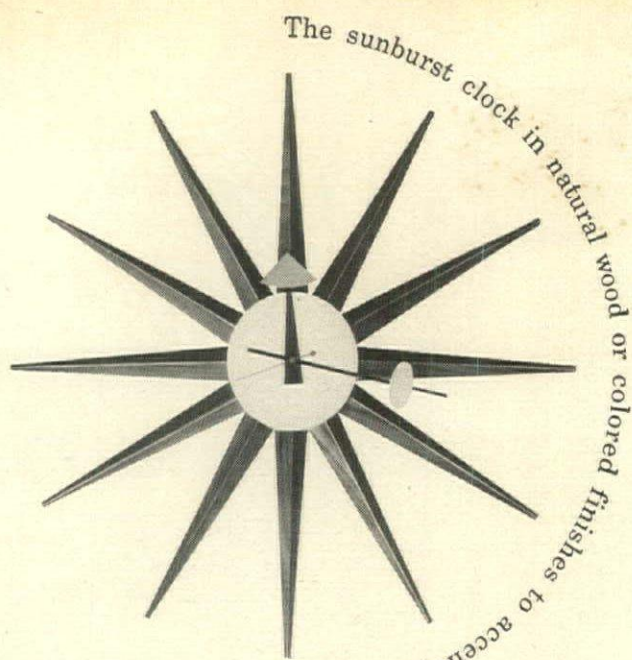
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French Provincial Chair No. 724  
covered in our Exclusive Loom Aubussan. The 35 colors woven into  
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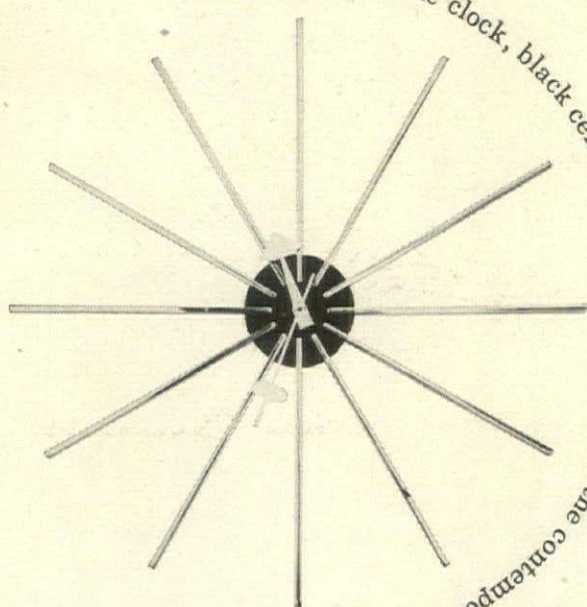
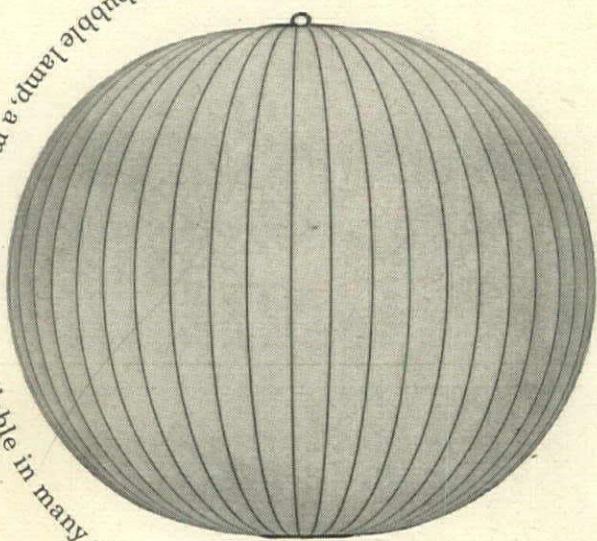
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The spoke clock, black center and chrome spokes for the contemporary interior.

Designed by George Nelson. Write Dept. HG57 for free brochure. Clocks and lamps on view at B. Altman & Co. in New York; Marshall Field & Co. in Chicago; J. L. Hudson in Detroit; Gump's in San Francisco; and Bullock's in Los Angeles.

**HOWARD MILLER CLOCK CO., ZEELAND, MICH.**

## ORIGINAL HOUSE (Continued)

### Some Architectural Ideas of Thornton Ladd

When Thornton Ladd entered the University of Southern California, he was tempted to major in music. Instead for reasons he still can't explain, he chose architecture. He completed the standard five-year course, then spent a sixth year studying landscape architecture because he "needed to know the mechanics of landscaping in order to integrate internal and external space." Now 32, Ladd has traveled widely, experimented freely and expressed his ideas with eloquence. Here are a few of them:

- "We are in an age of synthesis in all art forms: the hard crust of tradition has been shattered by rebels and idealists, and now we have to adapt their new ideas to what is valid and worthwhile from the past."
- "When one studies a score, he sees that many aesthetic structures in music are similar to those he must cope with in architecture."
- "Hilltop was a laboratory experiment for me. I was learning that the function of architecture is not only to provide shelter but to handle light and create a mood with light and space."
- "In another 50 years, what we call the California School will be written about and talked about as something that had a tremendous impact on American architecture."
- "Most clients want more house than they can afford. It is the architect's job to help them decide what to do without."
- "I have learned that the future of architecture depends on close coordination between the architect, the landscape architect, the contractor, the interior decorator—and also the banker."
- "Standardization leads to decay. The solution is to mass produce certain units of the house—kitchens, bathrooms, garages, utility areas—as economically as possible. Then the other units, such as living rooms and bedrooms, can be designed according to the tastes, the needs and the inclinations of the owner."

#### Building data:

FOUNDATION: Reinforced concrete. EXTERIOR WALLS: Stucco. ROOF: Built-up roofing with gravel finish—Johns-Manville Corp. DOORS: Flush, solid core doors. Sliding glass doors in steel frames—Arcadia Metal Products Inc. GLASS: Fuller Glass Co. FIREPLACE: Belgian black marble. INTERIOR WALLS: Plaster, Limba, and lacquered wood paneling. INTERIOR PAINTS AND STAINS: Lacquered wood in living room by Joe Castaneda. CEILINGS: Plaster. FLOORS: Parquet wood flooring. HARDWARE: Schlage Lock Co. HEATING SYSTEM: Gas fired warm air—Lennox Furnace Co.

Controls—Minneapolis-Honeywell Regulator Co. Water heater—Day & Night Division of Affiliated Gas Equipment Co. BATHROOM AND KITCHEN PLUMBING FIXTURES: American-Standard. KITCHEN EQUIPMENT: Countertops—"Formica"—The Formica Co. Dishwasher—General Electric Co. Cooking units—Thermador Electrical Mfg. Co. Fan—Trade-Wind Motor Fans Inc. ARCHITECT: Thornton Ladd. INTERIOR DECORATOR: Thornton Ladd, Mrs. L. B. Ladd, Paul Tuttle. LANDSCAPING: Thornton Ladd. CONTRACTOR: S. O. Bennett & Paul Spindt.





SETTING BY EVERETT BROWN, A. I. D. PHOTOGRAPH BY LIONEL FREEDMAN

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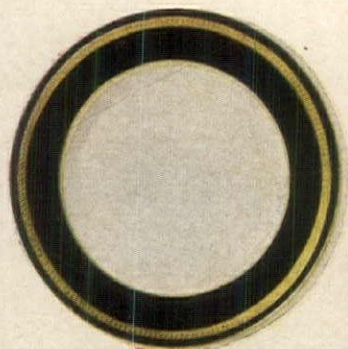
like this can bring. Almost always, a Karastan will make the beautiful difference. Can't you just imagine this rug in *your* setting? Karastan rug #788, approximately 9x12, \$369.50. Harmonizing Tableau broadloom in the alcove, \$15.95 sq. yd.

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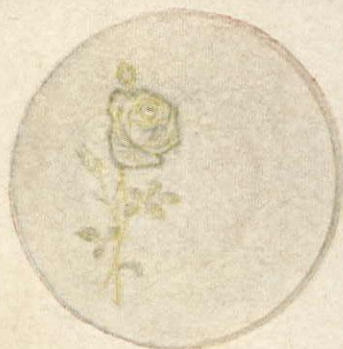


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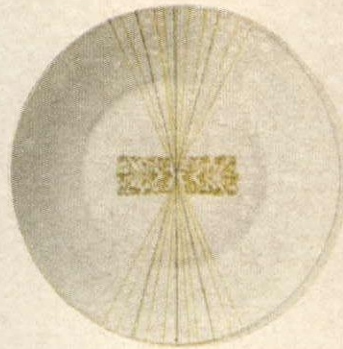
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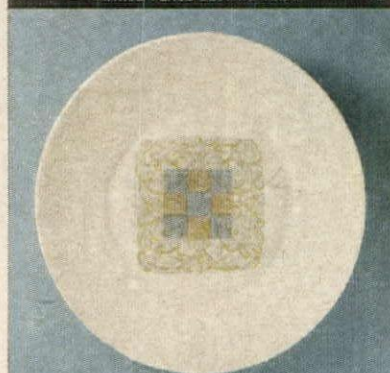
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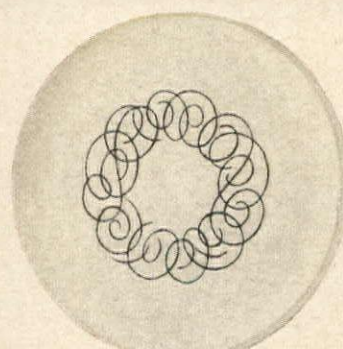


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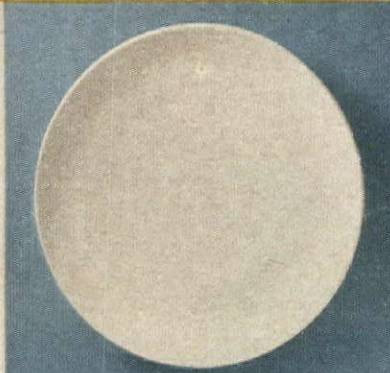
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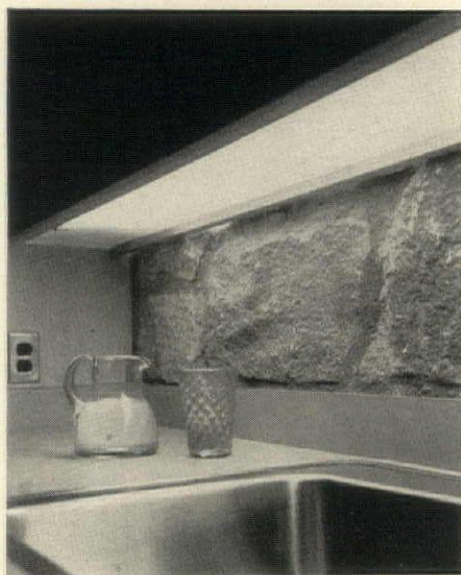
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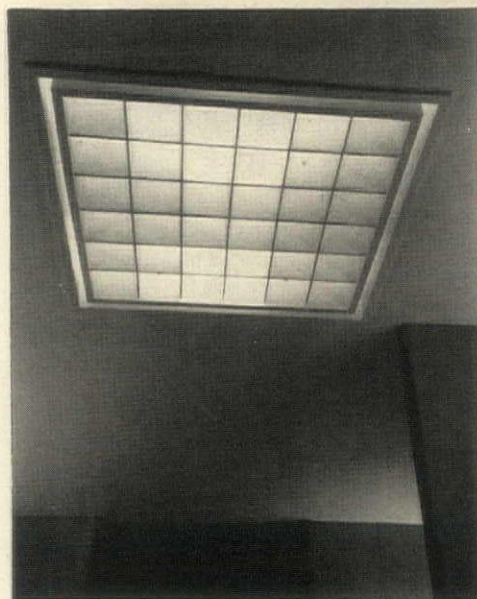
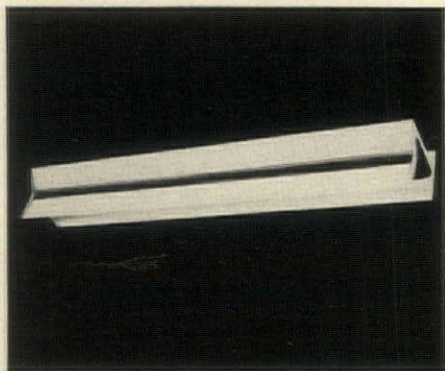
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**Flush light**, even with surface of the ceiling, runs the length of the lavatory countertop. Tubes behind its inconspicuous ribbed glass panel light the entire mirror for shaving or for making up. *Designed by Bob Ray Offenhauser.*



*Shopping information, page 132*



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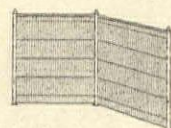
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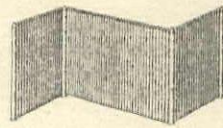
Designed by landscape stylists, ready-to-install separately or in combination . . . to screen utility areas, background a barbecue or garden, shape an entry or activity area!



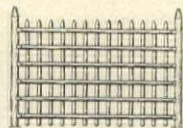
The Richland angle unit corners your barbecue.



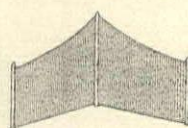
The Lancaster angle unit screens a driveway.



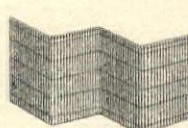
The Hampton angle unit shapes a smart entry.



The Westcote vine screen invites garden beauty.



The Penrose sloped unit frames a corner garden.

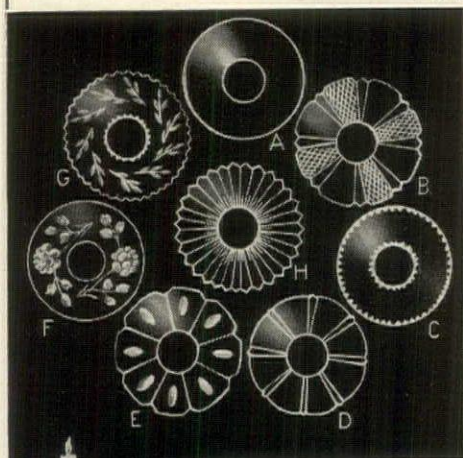


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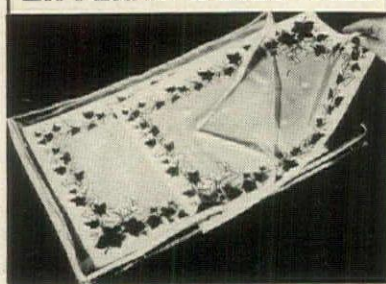
A .....29 ea. E .....59 ea.  
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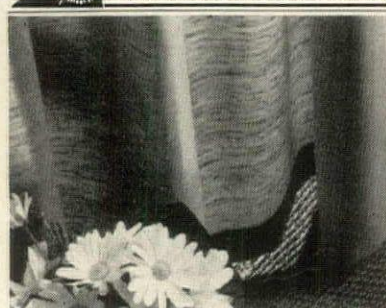
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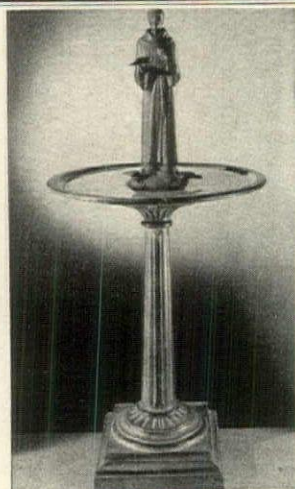
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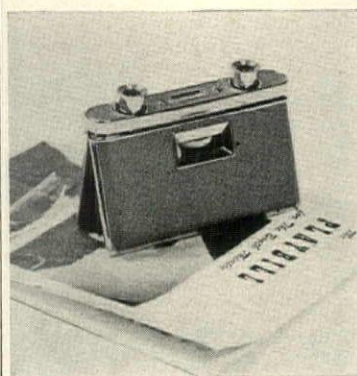
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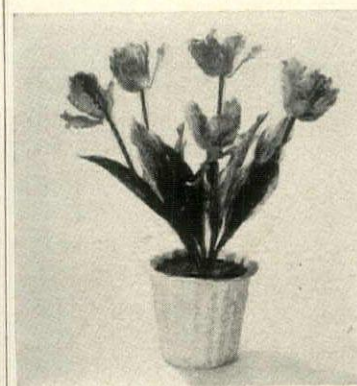
You may order all merchandise shown in Shopping Around (editorially and in advertisements) by writing directly to the shops. Enclose check or money



**Slim binoculars.** Warm weather will soon be here and you will be viewing tennis matches, boat races, or even the daily double. Be prepared to see well by using a pair of sports glasses like the one shown here. No bigger than a cigarette case, the glasses are enclosed in a metal frame, covered with leather. \$5.95 ppd. Carla's, 800 N. Clark, Chicago.



**The Easter bunny** will arrive at your house in an elegant Italian straw tote bag if you order the confection shown here. Mr. Bunny (18" long) is enchanting. It is made of striped percale touched off with softest plush. The straw bag (11" x 8") is attractively trimmed with colored ruffle. \$3.95 ppd. for both. Johnny Appleseed, Box 70HG, Beverly, Mass.



**Flowers that bloom** in the spring, summer or fall are no more flower-like than the artificial tulips shown here. Made in France of polyethylene, they are fringed and veined so realistically that it is hard to realize they are fake. Pink, red or white. \$5.95 for a pot of three, \$8.95 for five. Ppd. Ward Phillips, HG, Main St., Carpentersville, Ill.



**Stark white porcelain** is used to make the elegant straight demitasse shown here. The handle is graceful, the saucer is perfectly proportioned. This translucent china will complement any type of dinnerware. The set of four cups and four saucers is modestly priced at only \$3.30 postpaid. The Bowman's, Dept. HG4, 2477 Lombard Street, San Francisco, Cal.

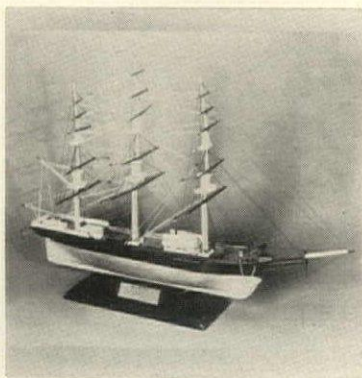


# AROUND

with Ann McLaughlin

order, as few of them handle c.o.d.'s. You may return for refund any item not personalized if you return it promptly by insured mail and in an unused condition.

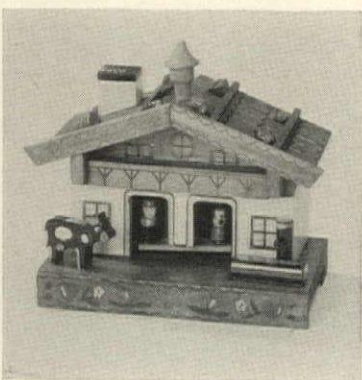
**The Sea Witch** is a majestic Clipper ship which collectors will want to own. Made of wood (black topside and antique white bottom) and thread (rigging), it is 18½" long x 13" high. Note how gracefully it is mounted on a wood block which is fitted with a brass inscription plate. \$30 ppd. Order from Piel Craftsmen, HG4, 307 High, Newburyport, Mass.



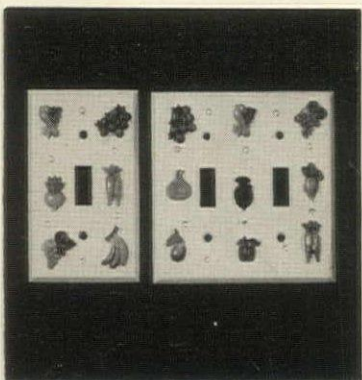
**Cast brass finials.** These handsome brass ornaments will fit any standard lamp. We think that either of the two designs shown here will add distinction to your decoration. The spread eagle is 4" high x 4" wide. The Scotch thistle is 3¾" high x 1¾" in diameter. \$2.95 for one; \$5.50 a pair. Ppd. Mono-Art, Dept. HG4, 50 Delancey Street, New York 2, New York.



**A gay barometer** for the kitchen is the hand-carved wood one shown here. Made in Austria, it is brightly colored and devised so that the carved man appears in the doorway when the weather is fair. When it is stormy the woman stands in the entrance. Over-all size: 5" wide x 3" deep x 5" high. \$2.25 ppd. From Kronenberg's, Inc. Dept. HG4, Hamburg, N. Y.



**Fillip** for the kitchen: switch plates decorated with fruits and vegetables. Shown here is a single toggle and a double toggle plate which is made of metal finished in baked white enamel. The colorful vegetable and fruit designs are done in bas-relief. To frost these scattered rhinestones have been added. 79c and \$1.25. Ppd. Kimball, Oshkosh, Wisc.



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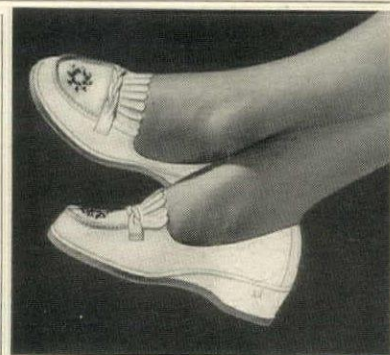
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A graceful, practical addition to the decor of your living room, bedroom, den or patio. Beautifully made in wrought iron, in your choice of pink, black, turquoise or white with a tasseled, orlon filled, antique textured fabric cushion. The cushion in pink, white, gold, turquoise or red. Please specify colors. Measures 16½" x 18½" x 15".

Hassock alone \$12.95

Cushion \$5.95

Together \$17.95

Shipped express collect No C.O.D.'s please

## INTERIOR TRENDS

56-G UNDERHILL AVE. • BROOKLYN 38, N. Y.



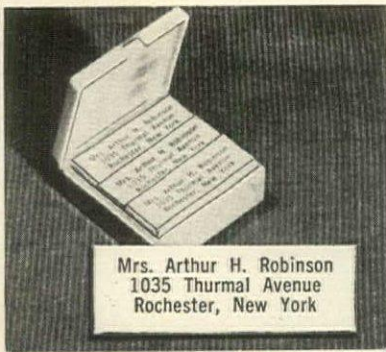
## "GO NATIVE" PEON PANTS & WEDDING SHIRT

Going vacationing or just getting a head start on a spring wardrobe, you'll thrill to this imported playwear cut from homespun mountain manta cottons, (oyster white). PEON PANTS—wrap around, tie at waist and ankle. Fit is no problem, mention your size. SMALL, MEDIUM, LARGE, Ppd. \$6.75. WEDDING SHIRT—pleated, embroidered, real centavo coin buttons. Sports collar. Embroidery on shirt in choice of BLACK, GOLD or INDIAN ROSE. Sizes 10-18, Ppd. \$7.50. BOTH SHIRT & PANTS \$13.50.

HG OLD MEXICO SHOP, SANTA FE, N. M.



# SHOPPING



Mrs. Arthur H. Robinson  
1035 Thormal Avenue  
Rochester, New York

## 1000 Name & Address Labels \$1

Your name and address handsomely printed on 1000 fine quality gummed labels. Packed with handy, re-usable hinged purse-size plastic gift box. Padded for easy handling. You'll find dozens of uses for them including:

- |                    |             |
|--------------------|-------------|
| Stationery         | Checks      |
| Phonograph Records | Sheet Music |
| School Books       | Lunch Boxes |
| Pencil Boxes       | Wallets     |
| Greeting Cards     | Card Tables |
| Umbrellas          | Brief Cases |
| Manuscripts        | Hats & Caps |
| Eye Glass Cases    | Toys        |

Beautifully printed on fine quality gummed paper. 1000 for only \$1.00. SPECIAL OFFER: Any SIX orders for \$5. Personalized labels, make a wonderful, useful present. Money back if not delighted. Handy Gifts, 411 Jasperon Bldg., Culver City 1, Calif.

buy draperies by mail!  
at 1/2 the cost!



now guaranteed FADEPROOF  
and still just \$1. a yard!

Save money by ordering custom-made draperies and decorator fabrics direct-by-mail from Toni Moran Studio. Choose from over 50 lovely colors in distinguished antique satins, failles, boucles and nubby weaves. By ordering direct, you pay only \$1 a yard for any fabric in this exclusive collection.

**EASY TO INSTALL:** These wonderful draperies give your room that fresh new look at a budget price. You can have them custom-tailored to your windows in our studio workroom . . . Or, if you prefer to make your own, we sell you fabric, pleating tape and send easy-to-follow instructions. Either way you save and get the custom-decorated look.

**SEND FOR SWATCHES:** Picking the right fabric and color is easy the Toni Moran way. Simply enclose 25¢. We send complete set of color swatches and detailed information.

**GUARANTEED**  
WORKMANSHIP  
AND MATERIALS

**Toni Moran Studio** C-74  
Box 230, South Pasadena, California  
I enclose 25¢ in coin. Please send swatches and booklet "How to have distinctive draperies at 1/2 the cost."

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



All Sizes  
COMPLETE  
or in  
EASY  
1-HOUR  
HOME  
KITS

## MAGAZINE RACKS

These large, handsome wall racks prevent "magazine mess". Magazines will not "slouch" or bend. Each is held upright. Each is visible for convenient selection. Beautiful in the home. Perfect in office or reception room. Complete racks in satin smooth, honey-tone knotty pine or maple or mahogany finish. OR IN KITS for easy, home assembly. Precision cut drilled, sanded, etc. with simple instructions.

For 30 magazines 23" x 27" (11.) \$17.95. Kit \$9.95  
For 45 magazines 23" x 40" (Taller) \$27.50  
Kit \$15.95  
For 60 magazines 45" x 27" (Double Width) \$32.50  
Kit \$18.95

Complete Racks Shipped Express Charges Collect.

Kits sent postpaid

Send 10¢ for 42 Page Catalog of Furniture and Kits.

Immediate Delivery

No C.O.D.'s

Money Back

Guarantee



Dept. G-47  
North Conway, N. H.



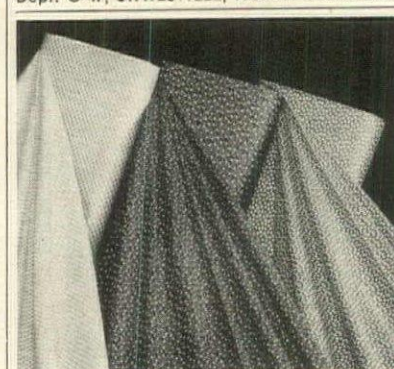
Height 42"  
Seat 17 1/2" w.,  
14" d., 17 1/2" h.

Early American  
LADDER BACK CHAIR

An incredible price for a ladder back chair which features such hand workmanship, such built-in value, such a beautiful hand-woven fibre rush seat. Hand-made of solid native hardwood for generations of use. Here is the lowest-priced chair with this desirable seat. Fully assembled and ready to use, \$7.75 unpainted, \$8.75 in natural finish. \$10.50 in mahogany, maple, walnut, cherry or pine finish. Minimum order is two. Express charges collect. Write for FREE catalog. Satisfaction unconditionally guaranteed. Quick delivery. Send check or money order.

Jeff Elliot Craftsmen

Dept. G-47, STATESVILLE, NORTH CAROLINA

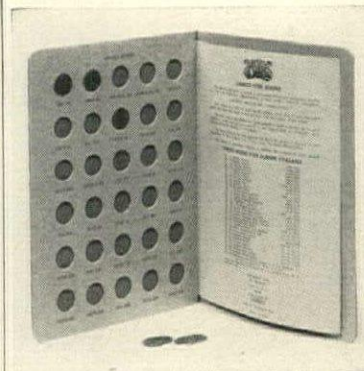
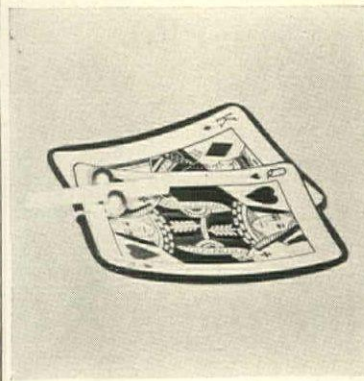


## OLD-FASHIONED CALICO

Printed from original plates, the very patterns our great-grandmothers loved; enchanting for dresses, skirts, blouses, draperies, quilts. Blue, green, yellow, red, brown, black or lilac grounds. Yard, 67¢, plus 25¢ handling. Set of samples, 15¢. Send for our new catalog showing our own fashions in calico, deerskin gloves, gift ideas for the discriminating.

**THE VERMONT CROSSROADS STORE.**

WATERBURY 9, VERMONT.



**A good deal** for the card player-smoker is the curved plastic ash tray shown here. Designed like two playing cards, it is fitted with two brass balls which will hold a cigarette. A set of these trays will make a fine gift for any hostess. Each tray measures 6" x 6". \$1.25 for one; \$3.95 for a set of four. Ppd. Huss Bros., 800 N. Clark St., HG4, Chicago 10.

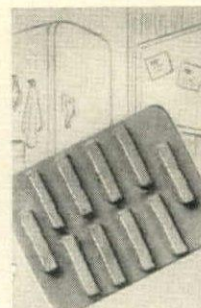
**Your Lincoln pennies** might earn you a dividend if you start to save them in the sturdy album shown here. It holds fifty-nine pennies. Each slot is marked with a date line. You must fill it with the right pennies (some are easy to find, others are not). When the album (\$1 ppd.) is filled it is worth \$16. Order from ByMail, Box 488HG, Hempstead, N. Y.

**Time saver.** The plastic treated paper bath mats shown here will help you cut down on laundry time. Corrugated to prevent slipping, the mats come marked with the family name. 16" x 20", they come in two colors: ivory or white. A set would make a nice gift. \$1.50 ppd. for 10. Handy Gifts, HG4, 103 Jasperon Building, Culver City, Calif.

## MULTI-USE MAGNETS

Make your own magnetized towels, potholders, tack boards—thrifty gifts! 10 in pkg. Each lifts 80 times own weight! Ideal for hobby shop, garage, car maps.

Alnico V Magnets \$1.00 ppd.



## SHOPPING REMINDER

Lists 92 different household needs—staple to "smokes". Push button beside item; snap back when bought. Plastic, 3 1/2" dia., fits purse. One trip does it!

Remindex \$1.00 ppd.

Calif. residents add 4% sales tax  
**FREE CATALOG—write today!**

**NOB HILL HOUSE**

Box 1592 (Dept. 8-G)  
SAN FRANCISCO 1, CALIF.



## Stop Dog And Cat Damage—\$1

**DOG WICKS** are the perfect solution for repelling pets. One sniff and away they'll run! Hang this chemical Wick on shrub or branch and rest easy for the whole season. Safe, harmless to animals. Use inside or out—protects lawns, garbage pails, flowers, furniture. Trains your pets and neighbor's dogs. *Guaranteed to do the job or your money back!* Pack of 20 for \$1, postage paid. Order **DOG WICKS** direct by mail from **Sunset House**, 868 Sunset Building, Hollywood 46, California.

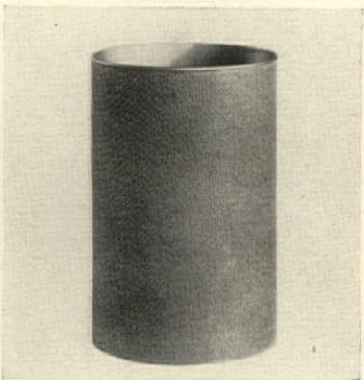


# AROUND

**Portrait medallion.** You can have the likeness of someone you love permanently recorded on the handsome charm shown here. It is set into a sterling silver or heavy gold-plated rim which is fitted with a ring. \$10.95 for 3/4" diameter; \$19.25 for 1"; \$27.45 for 1 1/2". Ppd. Tax included. Mansfield House, Dept. HG4, 38 Water Street, New York 4, N. Y.



**Woven fabric** covers the outside of the metal waste basket shown here. Beautifully textured, the fabric is processed to withstand wear and grime. If it does soil you can wash it. Interior of basket is finished with gold color lacquer. 13" x 10". Fabric colors: Saxe blue, avocado, gray, rose, scarlet. \$3.50 ppd. Caliph, Box 83HG, Raynham Center, Mass.



**French milk glass.** The delightful egg and rabbit dish shown here is made from the original antique mold. Use it at Easter time to hold rainbow color jelly beans. Later it can serve as a cigarette box, as a candy dish, as a pretty ornament. Over-all size: 4 1/2" high x 4 3/4" in diameter. \$2 plus 25c. Order from Page & Biddle, Dept. HG4, Haverford, Pa.



## nalcobrite Decorative Tungsten Lamps

Delicately hand-tipped, clear or frosted glass, 25 or 40 watts, candelabra, intermediate or standard base. 75¢ each in clear, 85¢ each frosted glass. Includes tax and postage. Minimum order of six. Specify wattage, finish, base. Write

### NALCO SPECIALTY SHOPS

St. Louis 1528 No. 13th St.  
New York 250 Fulton St.



## WICKER FAVORS FOR PARTY TABLES

Bring a look of Spring to your party tables with these unusual table ornaments. For individual place settings or centerpieces, fill the little woven wicker containers with gay colored jelly beans, nuts, Easter eggs or tiny posies. Add the fluffy chenille chicks, with their rainbow hues of color, and you'll start table talk. Containers are 4" long, 2 3/4" wide at opening. You'll use them the year round in dozens of fresh, original ways.

Write for special quantity discounts on wicker favors for club or lodge dinners.

Set of 6 wicker containers and 6 chicks, only \$1.95 postpaid

Write for free catalog

## Artisan Galleries

2100-B4 N. Haskell

Dallas 4, Texas

# PAINT SPRAYER

## Famous Name! Hi-Power!

Professional Paint Sprayer—complete kit—yours at lowest price ever! Can't reveal famous name but you'll recognize it instantly. Same quality model seen advertised on TV and in magazines at higher price!

Cuts Painting Time up to 75%  
Can Save You Hundreds of Dollars!

You know what painters charge these days (when you can coax them to come!) \$20.00 for a ceiling, \$50.00 for a room are common. Why pay those prices when you can turn out quality jobs for mere PENNIES while others spend DOLLARS! This paint sprayer pays for itself on very first job. And goes on saving you money every time you use it!

### Throw Away Those Sloppy Paint Brushes!

No more backaches, stiff arms or sore muscles from wielding heavy brushes. Simply plug in, press button and spray. Nothing could be easier. You get clean, satin-smooth jobs that will amaze you. No jabbing or rebrushing. No streaks or marks or dripping paint. Sprayer reaches corners, deep cracks, rough and pitted surfaces better, easier, faster than any brush. Even housewives have praised it in words like these: "Wish I had it years ago." "Almost makes painting fun." "So much faster and easier than brush painting." "Paid for itself already." "I'm glad I bought it."

101 uses for home, garden, shop, garage, etc. Paint inside and out. Spray screens, outdoor furniture, etc. Spray insecticides or paints. Mothproof clothes. Sprayer takes enamels, lacquers, polishes, deodorants, repellents, light oils, liquid fertilizers, etc. Needs NO tank or air compressor. Built-in strainer. Won't clog or drip. Cleans in seconds. Absolutely safe. NEW 1957 MODEL!

### Only 2,500 At This Special Price!

Why pay from \$19.95 to \$29.95? Our price is only \$9.95. Same guarantee. Complete kit—no extras to buy. Bargain possible because you buy direct. No needless distribution costs or high middlemen's profits tacked on. But we can guarantee only 2,500 kits at this special price. New shipment from factory will cost more. This announcement is appearing in 3 other home magazines right now. Orders filled in sequence. Don't lose out. Enjoy 10 day trial. YOUR MONEY BACK if not satisfied. Act now! MAIL coupon AT ONCE!

Mrs. Lavalley, Dept. 23-D-102  
585 Water Street, New York 2, N. Y.



Ideal for Women too!

WHY PAY \$29.95?  
OUR PRICE 9.95

### Complete Kit! No Extras to Buy! Money-Back Guarantee!

MRS. LAVALLEY, Dept. 23-D-102  
585 Water Street, New York 2, N. Y.  
RUSH Professional Paint Sprayer at special price of only 9.95. MY MONEY BACK promptly if I am not satisfied.  
☐ Check, money order or cash enclosed. Send prepaid.  
☐ Send C.O.D. plus postal charges.  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
☐ SPECIAL! With Order Only. Painter's dropcloth, 12 feet long, 3 feet wide. Only 99¢. (If bought separately, \$2.00.)

## ★ Sensational New \$1 Value ★

### Hand Etched Rose Design

## Glass Tea Pot



For Gracious Serving... or Use as Planter!

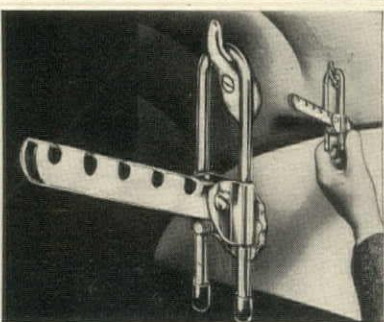
You're invited to become acquainted with Helen Gallagher, with the most exciting import we've discovered in a long time. It's a delightful crystal glass teapot that holds four full cups... and more. The design is a lovely rose, hand etched. The handle is insulated with baby bamboo... a color accent that's also very practical. Glass is heat treated. Has removable glass top. Attractive as a planter on shelves or in windows. Order several at this low price.

Satisfaction Guaranteed or Money Back

FREE! Summer Gift Catalog In color—write for it!

Helen Gallagher

413-A4 Fulton St., Peoria, Ill.

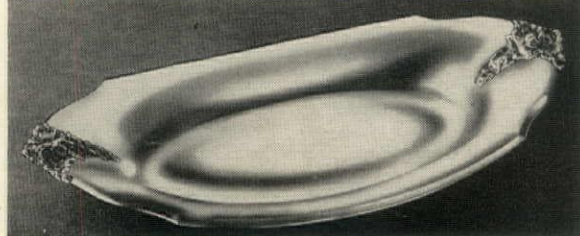


## Garment Car Hook

Slips over any car coat hook (hard top too) and adjusts in seconds. Cork pad prevents marking surface. Made of handsome plated steel it is portable and can be hung easily on hotel or home closet hook. Holds travel bags, clothes or hats securely. Takes ten garments and one on each side gives ample capacity with no loss of vision. Stores away in glove compartment when not in use. \$1.00 postpaid. Carol Beatty, 270 Beatty Bldg., Los Angeles 46, California. Free gift catalog included.

## Silverplated Opportunity to save on gifts!

Exquisite Bread or Roll Tray you'll be proud to own or give. Its graceful beauty is enhanced by the richly sculptured, famous Rose Elegance pattern. Measures a generous 13 1/2" x 7". Of the very highest quality, you've seen it elsewhere for twice the price! An excellent gift for Mother's Day, your favorite bride or hostess.

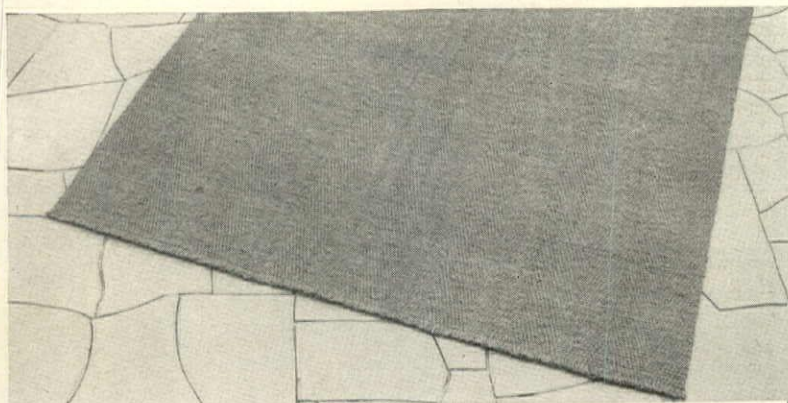


Now only \$5.95 including postage & federal tax. Sorry, no C.O.D.'s.

CORHAM'S, Dept. G47, 216 Central Ave., White Plains, N. Y.



# SHOPPING



## INDIAN COCOA MATTING RUGS

WASHABLE—REVERSIBLE

Only \$2.95 per sq. yd. POSTPAID

## PHILIPPINE HEMP SQUARES

Only 49¢ sq. ft. POSTPAID

Perfect Choice for Porches—Patios  
Game Rooms—Contemporary Rooms.

Free Catalogue

**JAMES W. STANDART, Dept. A**

18401 East Warren, Detroit 36, Michigan

## SPACE SAVING—HIDEAWAY BACK-OF-DOOR STORAGE SHELVES

Attaches  
in Jiffy  
To Any Door  
Or Wall

Six All  
Aluminum  
Rust-Proof  
Shelves

Sturdily  
Built—  
3 Fin-All  
Widths

only

**\$6.98**

Satisfaction  
Guaranteed!

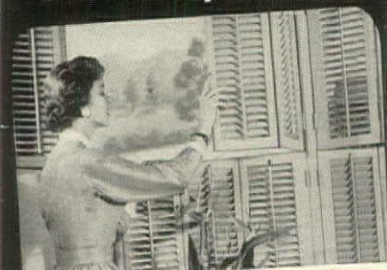


Nothing like it! Puts unusable space to valuable storage use! Provides needed space for storing bottles, medicines, cans, boxes, etc. on any door or wall—anywhere! Grand for your bathroom or pantry. Ideal for hobbyist. Overall height 40"; 6 1/2" between shelves; 3 1/2" deep. Specify width desired—12", \$6.98; 16", \$7.49; 20", \$7.98; postpaid.

*Mrs. Dorothy Damar*

391A Damar Building, Elizabeth, New Jersey

## YOUR HOME "LIVES" BETTER WITH Heinley SHUTTERS



Only the best indoor shutters are inexpensive. Paul Heinley movable shutters cost no more because they are far superior in design, craftsmanship and materials. Any color finish, or unfinished. Easy to order, simple to install. Fast delivery anywhere in the U.S. Learn about the best before buying. Send 25¢ for "Idea Kit" to aid you in shutter planning.

PH457

INDOOR  
MOVABLE  
SHUTTERS BY *Paul Heinley*  
Originators of Today's Indoor Shutters  
2233 Michigan Ave., Santa Monica, Calif.



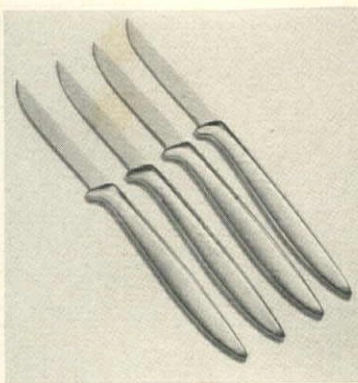
## EASY WAY TO FILE CHECKS—\$1

CHECK-SAFE holds 800 cancelled checks, a 5-year record. Keeps them safe, clean—always in place for easy reference. Helps you budget. Keep a check on your personal spending habits. Cancelled checks are your best receipts—they act as important records. Essential for income tax purposes. Green Rippl-ette covered box, gold stamped. 7 1/4" x 5" x 3 1/4". Tab index dividers included. *Satisfaction guaranteed or your money back!* Only \$1, postage paid. Order CHECK-SAFE direct by mail from Sunset House, 876 Sunset Bldg., Hollywood 46, Cal.

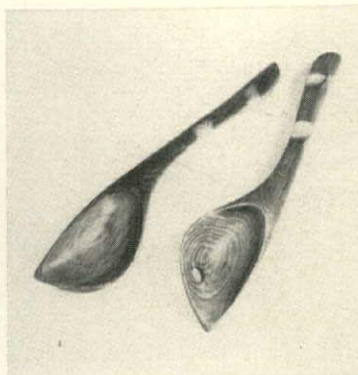
## SAV-A-DOOR DOOR PLATES

From tip-toe to fingertip this is the answer to unsightly handmarks and destructive pet scratches. Sav-a-door's 21" transparent plastic panels are unbreakable and easily fastened to any part of your door. \$3.00 ppd. per pair including fasteners.

AIR CONTROL CORP. OF N. Y.  
107 Westchester Square  
Bronx 61, New York



**Cut up,** do not hack, a delicious steak. For individual service we show a set of four steak knives which are made of high carbon, high tungsten alloy steel. This combination of metals is the finest used for blades. Note the metal handles which are finished in chromium. \$16 for the set of four knives, plus 50c. Fraser's, 912 Broadway, HG4, Tacoma, Wash.

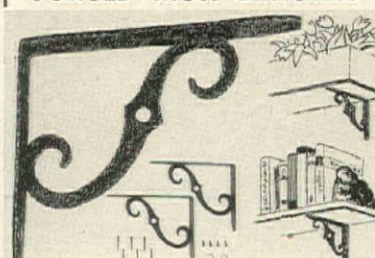


**Rare wood** is used to make the free form salad servers shown here. You have a choice of teak, rosewood or walnut. Hand carved, hand polished, beautifully grained, the set would make a splendid gift for anyone who likes uncluttered contemporary design. Each piece is 13" long. \$4.95 postpaid. Order from Scandicrafts, Department HG4, Ardsley, New York.



**A happy birthday** will be twice as gala if the cake is served on a plate which is fitted with a Swiss music box. This revolving Masonite plate is finished in white enamel decorated with flowers. Base is steel finished in white and fitted with a Swiss music box. 11" in diameter. Will hold 10 pounds. \$5.95 postpaid. Order from Artisan, 2100 N. Haskell, Dallas, Tex.

## FORGED IRON BRACKETS



At last, an attractive shelf bracket artistically designed in authentic ornamentally forged iron. Hundreds of uses inside and outside. Beautiful shelves can be yours in minutes—ideal for window flower boxes or planters. Many practical ideas included with each pair. Free set of clips for glass shelves. Order now, each set complete with all forged square-head screws—Colonial Black finish. Size 6" x 4 1/2" only \$2.98 the pair, 8" x 6" only \$3.49 the pair, postpaid. FREE CATALOG. Satisfaction guaranteed or money back. Order from:

**BANKHEAD DISTRIBUTORS**  
P. O. Box 3574, Dept. A, Odessa, Texas



## 1000 Personal Labels \$1

**Any 3 orders \$2 postpaid!** Imagine—your name and address beautifully printed on finest quality super-glossy Kromekote paper—padded for convenience. Printed with real type (not typewriter). Purse size re-usable PLASTIC BOX INCLUDED FREE! Personalize everything: stationery, checks, books, tools, toys, etc. A sensational bargain—1000 for just \$1 ppd. **SPECIAL**—any 3 orders for only \$2 ppd. Handy for you—terrific for gifts. **FINEST QUALITY MADE!** Your money back if you don't agree these are the finest labels you've ever seen! Order from REGAL LABELS, 411 Regal Bldg., MAR VISTA 66, CALIFORNIA.

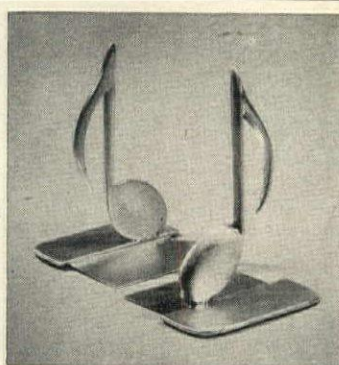
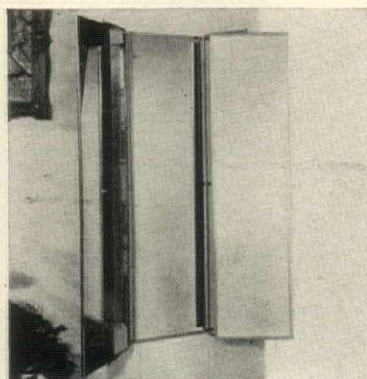


## AROUND

**Feminine symbol.** The fan is a romantic object. It has been used for flirtation and intrigue. Most women will admire the sterling silver fan jewelry shown here. The pin is 3" x 1 3/4". \$3.25. The matching earrings are 1 1/2" x 1". \$2.75. The set is \$5. Postpaid. Federal tax included. Jamaica Silversmiths, HG4, 79-32 164th Street, Jamaica, N. Y.



**A good view** of you is the way to check up on your grooming. We show the triple-view mirror which is an indispensable aid to the toilette. It will hang on wall or door, it folds to 16" x 50". Open, the panels give an excellent view. Each panel is 12" x 48". Frame is black or brass plated iron. \$15.95 exp. coll. Interior Trends, 56 Underhill, Brooklyn, N. Y.



### THE MELODY THAT ELUDED

the Songwriter will never be written now. Because two melodious Eighth Notes decided to become bookends. And here they are, made of solid polished brass, standing 6 1/2" high on a 4"x4" base. \$9.95. In a black satin finish, they're \$4.95. Postpaid.

**TENNESSEE CHROMIUM PLATING CO.**

206 Louise Avenue Nashville, Tenn.

### Early American TOY-CHEST BENCH



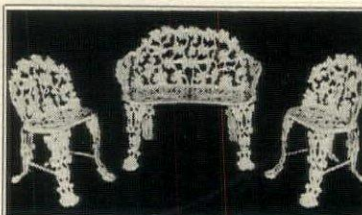
FULLY  
ASSEMBLED  
31 1/2" x 16 1/2" x 20" high

You'll bless this chest that keeps toys under control (and not under foot!)... you'll love its charming Colonial flavor... and you'll find many other uses for this decorative piece wherever there's a storage problem! Hand-made of solid Pine and dovetailed, it will hold the toys of your children and your children's children. Cut out handles and concealed sliders make it easy to move despite its very solid construction. Quick delivery direct from our workshop.

Write for FREE catalog. **\$14.95**  
Express charges collect only unfinished  
Send check or money order  
Satisfaction \$16.95 with hand-rubbed,  
Guaranteed antique Pine finish

**Jeff Elliot Craftsmen**

Dept. G-47, Statesville, North Carolina



Original Grape & Leaf  
3 piece set—32" settee (\$22.50)  
2 chairs 16" wide (\$13.50) ea.

**\$49.50**  
Aluminum  
**\$59.50**

**J. F. DAY & CO.**

Dept. G4-7, 1901 4th Ave. So.  
Birmingham, Ala.

### Authentic Reproductions in Cast Iron—Aluminum

Round the Tree Bench

	C.I.	A.
#50 for Trees up to 18" diam.	\$50	\$65
#60 for Trees up to 37" diam.	\$60	\$72.50

Catalogue on request. Send check or Money Order. Crated free. Shipping charges collect. Specify freight or express.



## NOW DIXONS BRINGS YOU A DINING GROUP...

### AND SAVES YOU \$ HUNDREDS \$

Shipped right to your door at big direct factory savings, completely finished and assembled. This continental inspired dining group is made of fine selected hard woods with the special Dixon's mar and stain resistant protective finish. Note the abundant storage space in the smartly designed buffet.

The modern round table (44" in diameter) extends to a big 86" with leaves... And the good news is the price. For example, this table costs you just 76.00 (slightly more for extra leaves). Complete livingroom groups available, too, at direct factory savings.



### COMPLETE CATALOG 25c

25c brings you this complete Dixon catalog including complete correlated living room groups and dining group with actual swatches of upholstery fabrics and wood finish samples. Send Today.

**DIXONS FURNITURE COMPANY**  
DEPT. J-115, ELLICOTTVILLE, N. Y.





PUMPS CUT DOWN . . .  
Shell or D'Orsay Style. **3.95**  
NEW HEELS . . .  
any style, height, leather or suede.  
Reptiles slightly higher. **3.75**  
SHOES MADE TOELESS . . .  
slash, round or V style. **3.95**  
REPTILE AND LEATHER . . .  
shoes or handbags reglazed. **2.98**  
SUEDE SHOES REDRESSED . . .  
the Factory Way. **1.89**  
RENEW YOUR SHOES . . .  
with soles and heels. **4.49**

*Century*  
*Re-Styles and Repairs*  
*Shoes...*

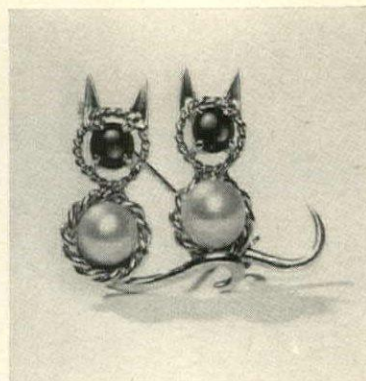
*The Factory Way*

Mail shoes with complete instructions

Free Send for  
catalog and mailing carton

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210 Park Ave. Baltimore 1, Md.

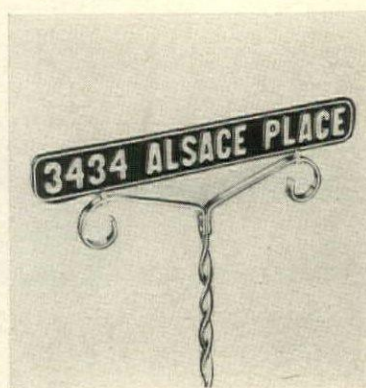
## SHOPPING AROUND



**Black star sapphires** are used to make the heads of the 18K gold cats shown here. The bodies are made of very large cultured pearls. For the girl who likes cats and high fashion this is an ideal gift. She will wear it as a lapel pin, as a hat ornament or pinned to a pretty belt. \$88 post-paid. Tax included. Merrin Jewelers, 530 Madison, HG4, New York.



**The glove you love** to wear when driving is the one shown here. The palm is made of butter-soft deerskin, the back of suede-smooth cotton fabric. It comes in these combinations: oatmeal palm with cocoa back; cocoa palm with oatmeal back; oatmeal palm with oatmeal back. 6 to 8½. \$2.99 plus 16c. Here's How, HG4, 95 Fifth Avenue, N. Y.



**House proud** people should investigate the quality of the handsome lawn marker shown here. It is made of weather-resistant aluminum finished in baked enamel. Background is black, raised letters (or numbers) are white. The stand is silver color aluminum. 26" high with 18" name plate. \$2.95 ppd. Spear, HG4, Colorado Springs, Col.



**Imported dolls.** A small girl or an avid doll collector would appreciate the 11" stuffed dolls shown here. The faces are made of plastic, the flaxen hair is real, the cunning clothes are made of washable cotton. You will be delighted with the low cost of these pretty dolls. \$1.29 postpaid for the pair. Order from Hobi Co., Dept. HG4, Flushing 52, N. Y.



**White accent** for a spring and summer table: the hobnail milk glass serving pieces shown here. The covered jam pot is 5" high, comes with a matching tray and serving ladle. \$3.50. The open mayonnaise bowl is 4½" in diameter and comes with a matching tray. \$2.98. Add 25c postage. Helen Gallagher, Dept. HG4, 413 Fulton Street, Peoria, Illinois.

### Hanging Ceiling Lamp

Light up your life with the best of early Americana combined with new-as-now black wrought iron. Wonderful over a dining table or in a kitchen, you can adjust its height from 32" to 60" from ceiling. The 11" shade is in hobnail milk glass; the mechanism is guaranteed for a lifetime. Complete with hurricane chimney, mounting cap and fully electrified 3-way socket. **\$19.95**

All brass model  
(not shown) **\$24.50**

Add \$1.00 West of Miss.  
for each lamp.

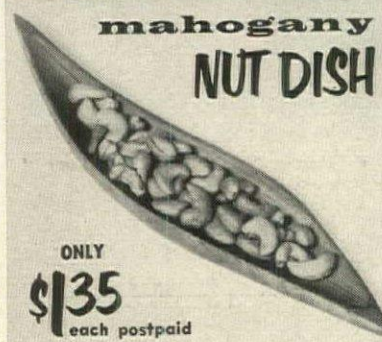
### Swinging Bracket Lamp

Old fashioned charm faithfully reproduced to provide light where needed. Adjustable hurricane lamp in black wrought iron, with 8" hobnail milk glass shade. Measures 16" overall; extends 13" from wall. Has a 3-way socket for a 50-75-100 watt bulb. **\$10.95**  
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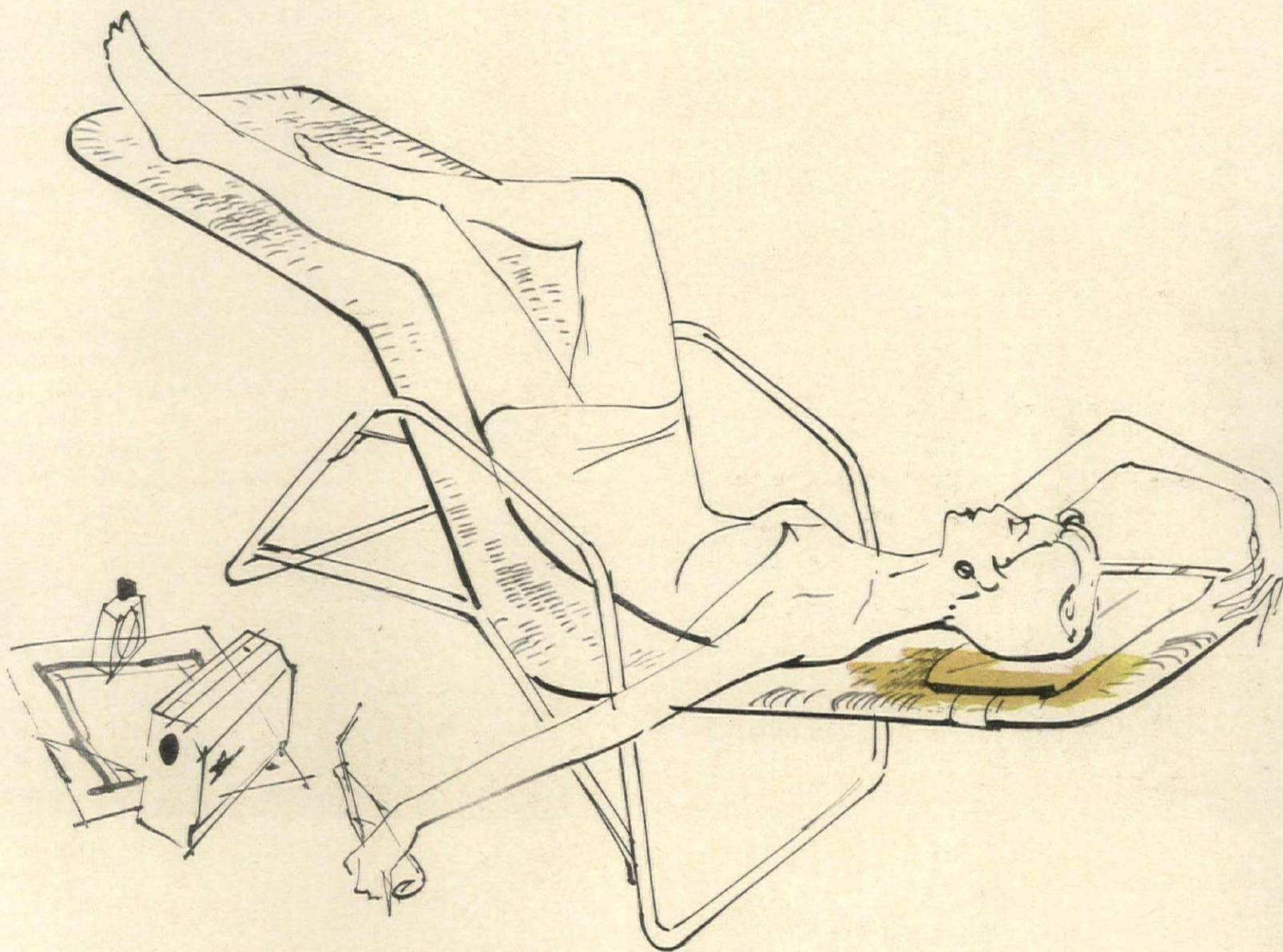
24 Bellevue Theatre Bldg., Upper Montclair, N. J.



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TA45 TABLE



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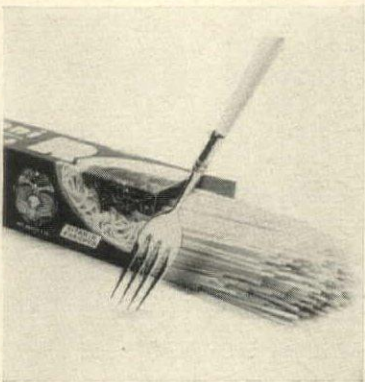


## SHOPPING AROUND

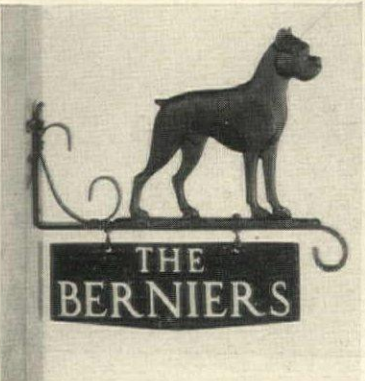
**"Be My Bunny, Honey"** is the affectionate inscription on the sterling silver charm shown here. Heavy in weight, beautifully cast, the charm can be marked on reverse side for 10c a letter. 1 1/8" in diameter. \$5 for sterling silver or gold-filled metal. \$25 for 14K gold. Ppd. Tax incl. Wayne Silversmiths, HG4, 546 So. Broadway, Yonkers, N. Y.



**Spaghetti fork.** If you have difficulty in twirling the succulent strands of spaghetti with a fork and spoon you need the fork shown here. The metal part revolves while the ivory plastic handle remains stationary. It sounds complicated but once you have tried this invention you will always use it. \$2 ppd. ea. Seth & Jed, New Marlborough, Mass.



**Give a man a dog** or, if he has one, give him a house sign with a likeness of his dog designed in cast aluminum. The handsome bracket sign shown here is made of wrought iron and aluminum finished in black. Letters are polished aluminum. Boxer, cocker, dachshund, collie, pointer, scottie, Irish setter. \$9.95 ppd. Cape Cod, No. Dartmouth, Mass.



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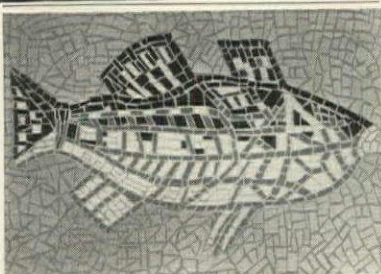
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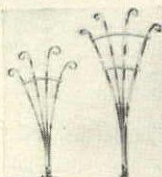
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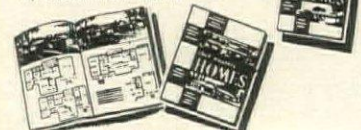
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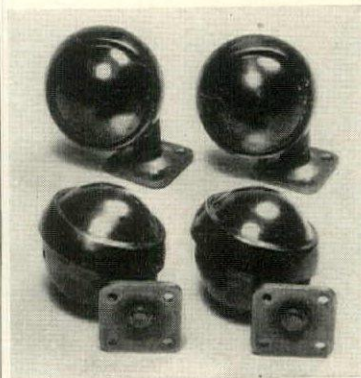
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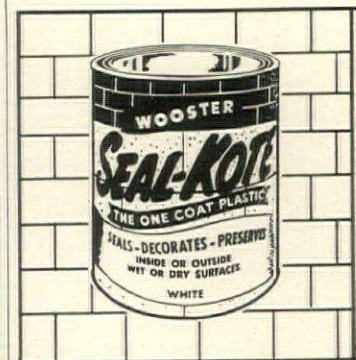
**Economy minded?** Then by all means re-cover your old deck chair with the handsome canvas set shown here. Easy to handle, each piece is vat dyed and water repellent. It comes in seven excellent colors: red, blue, turquoise, green, coral, white, black. All have white piping. The cost is \$2.50 ppd. Emato Products, HG, Box 95, South Weymouth, Mass.



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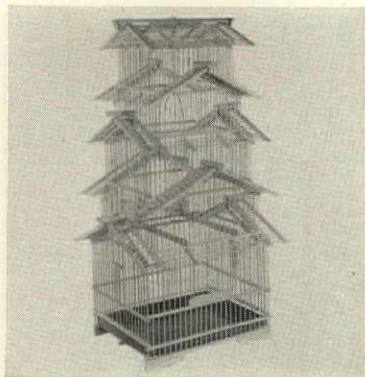
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### Parakeet penthouse.

That sprightly chattering bird of yours would like to live in the bamboo cage shown here. It would have fun making its way up and down the five levels of this exceptionally tall structure. 24" high, it is made entirely of natural bamboo with the exception of the metal tray at the base. \$12 ppd. Edith Chapman, JP, Nyack, N. Y.



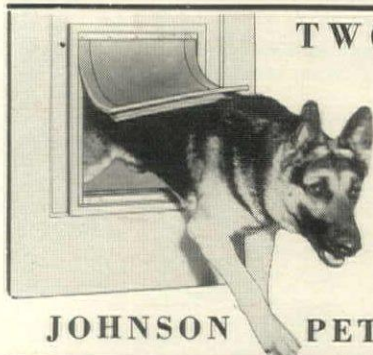
### Personal accent

for the entrance door, for the bedroom door: the cast brass knockers shown here. Classic in design, the knockers come marked with a first or a last name. Your upstairs hall will look most attractive if the doors are hung with these knockers. \$1 for 3 1/2" high; \$1.95 for 6 1/2" high. Engraving incl. Ppd. Taylor Gifts, HG4, Wayne, Penna.



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for our feathered friends and your garden will come to life. It's sturdy, yet portable of rust proof metal. Just snap porcelain enameled bowl on green ornamental iron base. Stands 28"

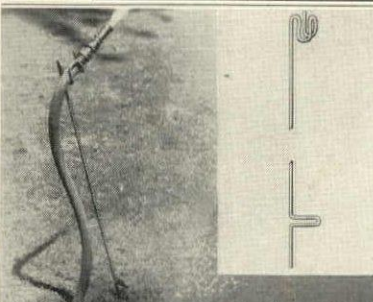
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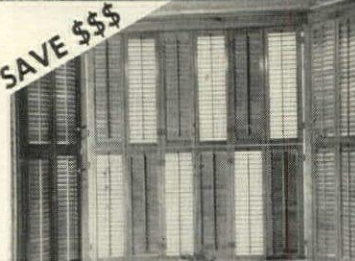
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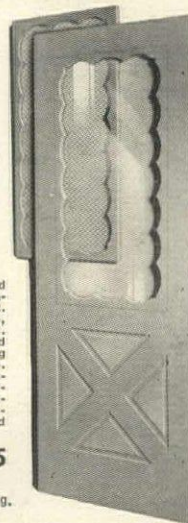
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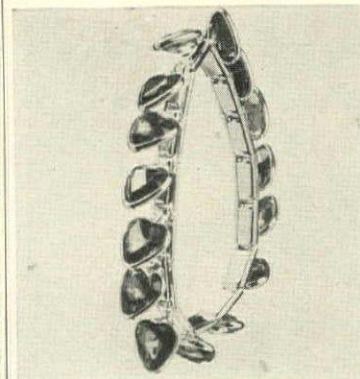
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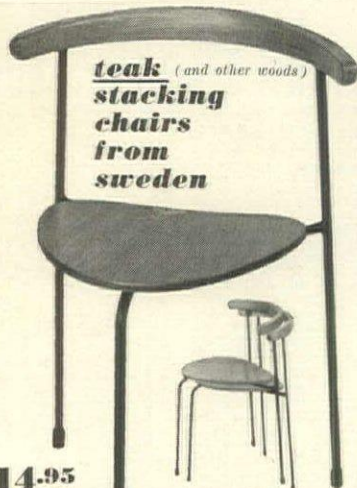
**The Viking chair** is an excellent copy of a Scandinavian design. Made of solid birch with a fiber rush seat it comes in three ways: unfinished (\$9.95); finished in natural (\$10.95) or finished in maple, walnut, cherry, pine or mahogany (\$12.95). 30" high; seat is 18" x 15" x 18". Exp. Coll. Jeff Elliot, Department HG4, Statesville, North Carolina.



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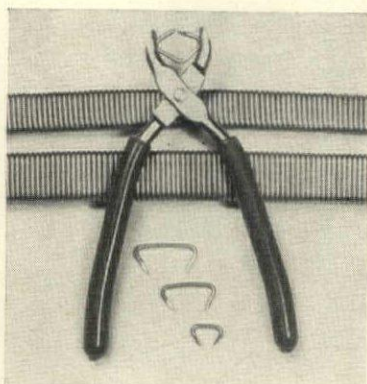


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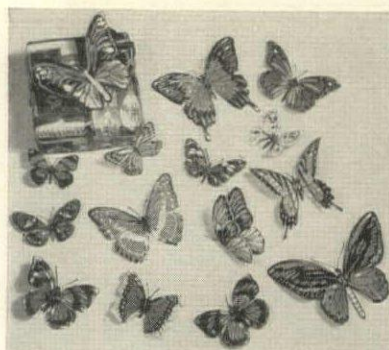
**For the 19th hole** the man in your life needs this bottle and can opener. The steel shaft and working parts are made of steel finished in chromium. The finial is an honest-to-goodness golf ball! It's the perfect accessory for golf bag. About 4" long x 2" wide. \$2 ppd. Order from Nob Hill House, Dept. HG4, Box 1592, San Francisco, California.



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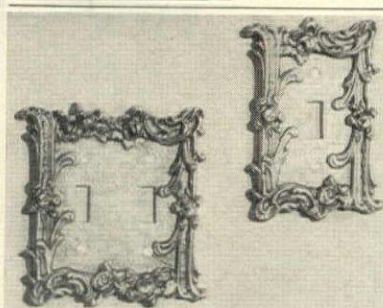
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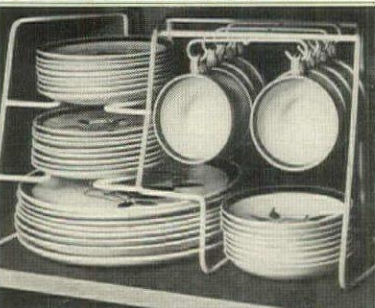
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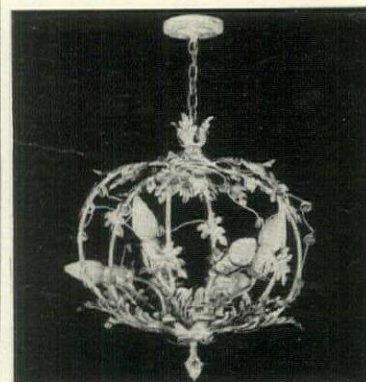
Newark, New Jersey



**A good rack** to hang in the bathroom is the one shown here. It will hold magazines, books and newspapers. An attached ash tray gives added comfort to the smoker. Made of white plastic, it is decorated with black designs. It is easy to keep clean and easy to install. Adhesive comes with rack. \$3.95 plus 25c. Order from Laurie, HG4, 507 Fifth Ave., New York.



**Exceptional value:** the velvet-covered ottoman shown here! Made of hardwood, coil springs and steel webbing, it is firmly upholstered and covered in stained-glass color velvet: red, rose, topaz brown, sage, leaf or emerald green and gold. 20" x 25" x 17". \$18.50 for one; \$36 pr. Express collect. Order from Hunt, Box 492, Hickory, North Carolina.



**An elegant note** for your traditional room: the acanthus leaf chandelier. Handmade of metal, it is finished in chalk and touches of lustrous gold. It is available in two sizes: \$59.95 for the six-light fixture; \$34.95 for the three-light one. Postpaid. Order from The Artistic Import Company, P. O. Box 86, Homecrest Station, Brooklyn, New York.



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These distinctive handwrought Copper Creations are gracefully styled in the modern manner . . . the stunning designs make them real conversation pieces. Order for yourself or as a gift.

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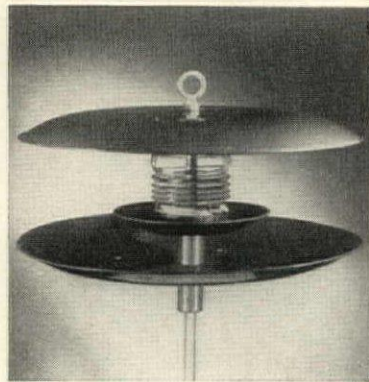
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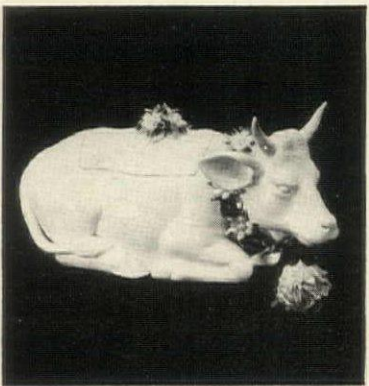
**In winter** the birds find the pickings lean. So why don't you erect this feeder in your garden? Made of aluminum and rustproof chrome plated fittings, it has two 15" trays finished in baked green enamel. Mount it on a  $\frac{3}{8}$ " (inside diameter) iron pipe or hang it. Holds  $1\frac{1}{2}$  pounds of feed. \$9.95 ppd. From Cowap, Dept. HG4, 2423 Ridgeway, Evanston, Ill.



**A special formula** detergent is the solution you need to clean your windows, mirrors and plate glass table tops. We show here an excellent cleaner which comes in a Polyethylene squeeze-type bottle. Economical to use, it will give all glass surfaces a brilliant finish. \$1 ppd. for six ounces. Glasscraft, Dept. HG4, 920 Chicago Ave., Evanston, Ill.



**On the buffet table** you could use the handsome china tureen shown here. Made in Italy, it is modeled after a placid cow. Pure white in color, it is decorated with a colorful flower garland. And it will hold eight quarts of steaming soup, boef à la mode, bouillabaisse. 23" wide x 10" high. \$37.50 exp. coll. Hitching Post, 263 Glen Cove, Sea Cliff, N. Y.



### CHALK TALK

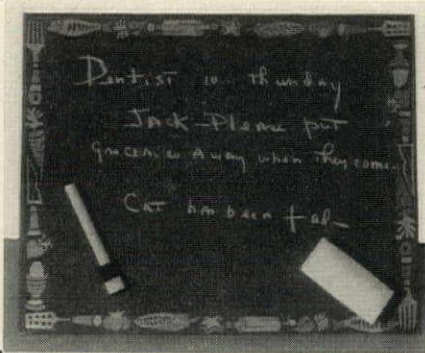
Since the chalk and the eraser on this slate are magnetized, they will be easy to keep at hand. Jot down your appointments, meetings, pantry needs, special dates. It is rimmed with fruits and vegetables to make it especially charming in the kitchen. 11" x 15".

\$2.25 postpaid.

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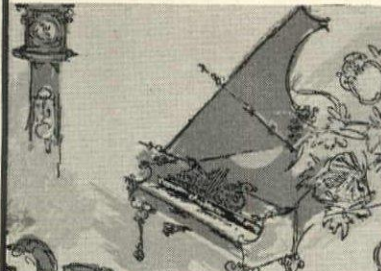
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Specify Modern or Colonial, kind of drawers and finish.  
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Top: SHOW-OFF SLEEVE—tabbed fly front, con-  
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Bottom: IVY LEAGUE—pocket tab, new open  
V-collar, roll-up sleeves. White or lilac. **\$4.95**

Add 20¢ postage. No C.O.D.'s, please

**Here's How Co.,** Dept. HG4, 95 Fifth Ave., N.Y. 3  
SATISFACTION GUARANTEED OR MONEY REFUNDED



## Old Fashioned STRING BALL

String along with Grandmother and  
play ball with an old-fashioned idea.  
A cast-iron twine holder is painted dull  
black, has a brass ring hanger, and  
twists apart at the center to receive a  
ball of string and keep it snarl-proof.  
Handy for tying things up in proper  
fashion, it also makes a sweet kitchen  
planter holding baby ivy or philoden-  
dron. 4" diameter. Just \$2 each; 2 are  
\$3.95; postpaid. Matching wall bracket  
available for \$1.50 ea. Order from  
**Red Oaks, Dept. 161-D, Prairie  
View, Illinois.**

## YOUR OLD FUR COAT INTO NEW CAPE, STOLE!



**\$22.95** COMPLETE

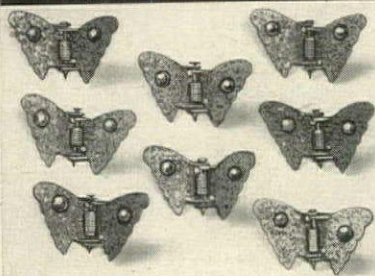
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I. R. Fox, fur remodeling  
specialist, restyles your old,  
worn fur coat regardless of  
condition into a glamorous  
1957 cape or stole. Save  
more than half, at our  
special price of \$22.95!  
I. R. Fox skilled furriers  
will clean, glaze, repair your fur—then lusterize  
to a glossy, glorious, like-new sheen. Finally our  
master stylists remodel completely and provide a  
lovely **NEW LINING** and **INTERLINING** &  
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a luxuriously beautiful cape or stole.

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coat, mail it to us now. Send dress size and height  
on postcard. Pay Postman \$22.95 plus postage.  
when new cape arrives. Or send for FREE style  
book now! Many different styles to choose from.  
Write:  
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## You Just Won't Believe It



## 8 SKITTER PINS \$1

Butterfly Design — Pastel Enamel

Scatter a rainbow-hued shower of Butter-  
flies around a scoop-neck evening blouse or  
sweater; pose several on a velvet headband  
or add sparkle to a pony tail. These exciting  
bits of glamour are 1" Butterfly Pins of  
pastel enamel on metal with sparkly finish.  
Sprinkle their charm over suits, scarves,  
gloves too! Boxed set of 8, only \$1 POST-  
PAID. Order now.

**FREE!**  
Summer  
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In color—  
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**Foster House**

430 A4 S. Jefferson St.  
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## Pocket-size TRAVEL SCRABBLE

for Train, Plane,  
Beach or  
Sun-Deck!

Everything's there —  
Magnetic Tiles, Board  
and Rules, Tile Bag, com-  
plete rules—and all slips  
into an attractive com-  
pact case. Size 4 1/4" x 8".

**\$7.95** plus 75¢  
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In FRENCH, **\$3.50**  
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**GREEN HILLS STATIONERS** Est. 1930  
1052 LEXINGTON AVE., NEW YORK 21, N. Y.

"MY GREY HAIR IS A NATURAL  
LOOKING COLOR AGAIN"

says **Jan Garber,**

Idol of the Airlines

"TOP SECRET gives  
my grey hair a nat-  
ural looking color!"  
says famous dance  
band leader Jan Gar-  
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after just a few applications. And TOP  
SECRET is easy to use—doesn't stain  
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hair dressing I use."

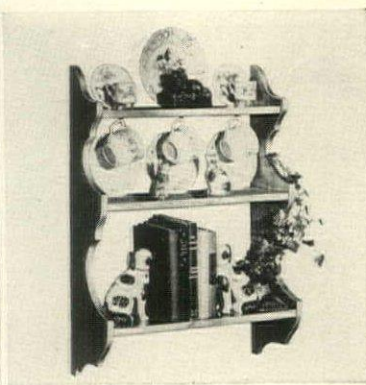


### A FAVORITE OF THE STARS

TOP SECRET has been a favorite with  
famous personalities for years. Exclusive  
formula imparts a natural looking color  
to grey or faded hair. Does not streak or  
injure hair; does not wash out. Send  
\$5.00 (Fed. Tax incl.) for 6 oz. plastic  
container. (Convenient  
for traveling, too.) Ppd.  
No COD's, please. Money  
back if not delighted with  
results of first bottle.  
Albin of California, Room  
44, 1401-13 West 8th  
Street, Los Angeles 17,  
California.



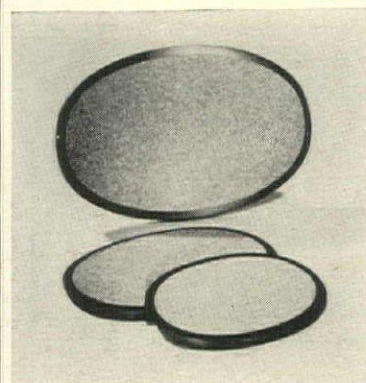
## SHOPPING AROUND



**Down East** the favorite wall  
shelf is the gracefully designed  
Abby Nome three tier bracket.  
Shown here is a fine reproduction  
which comes in two ways: made of  
pine, assembled and finished in  
maple or mahogany (\$9.95); or  
unfinished in kit form (\$5.95). 27"  
high x 20" wide x 6 3/4" deep. Ppd.  
Yield House, Department HG4,  
North Conway, New Hampshire.



**Life in the sun** will be re-  
laxing if you wear the comfort-  
able two-piece fashion shown  
here. Both the blouse and the  
pants are made of pre-shrunk pop-  
lin which is decorated with wash-  
able turquoise and silver braid.  
Poplin colors: white, charcoal,  
turquoise, beige. 10 to 18. \$4.95  
ppd. for either. Western Classics,  
P. O. Box 4035, Tucson, Ariz.



**Swedish trivets.** For rooms  
decorated in the modern manner  
we show these oval table protec-  
tors. A natural oak wood base  
is fitted with resilient cork. The  
large one is 13"; the medium  
one is 10"; the small one is 8".  
The set of three is modestly priced  
at \$5.95 postpaid. Order from Hol-  
iday House, 24 Bellevue Theatre  
Bldg., Upper Montclair, N. J.

## Fairchild's HI-SHEEN

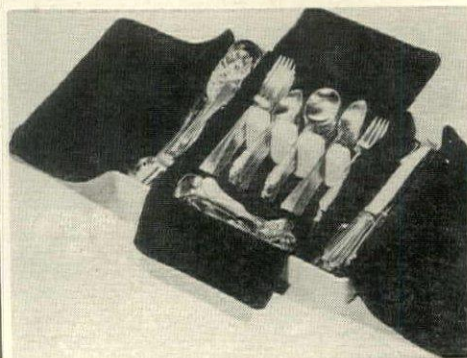


NO-RINSE  
SILVER  
POLISH

### Tired of Polishing Silver?

Try Fairchild's HI-SHEEN, the amazing new  
silver polish with two special ingredients which  
retard tarnishing. Tests have shown that sterling  
or silver plate requires at least four times longer  
to tarnish when polished with HI-SHEEN. HI-  
SHEEN is made from the finest materials and  
is safe for the most precious heirlooms. It is  
packaged in tubes for convenience and will not  
cake or dry out. **Jumbo 5 ounce tube \$1.00**  
postpaid in U. S.

Fairchild Chemical Company  
P. O. Box 144 Stratford, Conn.  
Sorry, No C.O.D.'s.



## FLATWARE CADDY

This specially designed silver tray  
stores up to 100 pieces of silverware.  
Built-in separators and compart-  
ments hold 12 place settings in neat  
order. 12" x 10 1/2" x 2 1/4" tray fits all  
drawers, making old fashioned  
bulky chests unnecessary. Pacific  
Silver Cloth Liner fits tray exactly,  
prevents tarnish. Satisfaction guar-  
anteed. Order #K230.

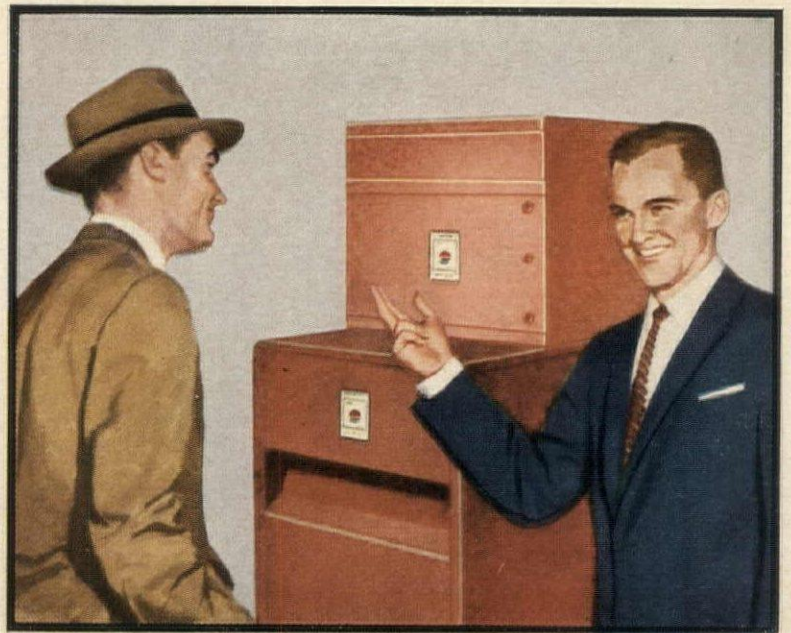
Complete with liner \$3.98 postpaid  
**DOWNES & CO.**  
Dept. 1486R, Evanston, Ill.



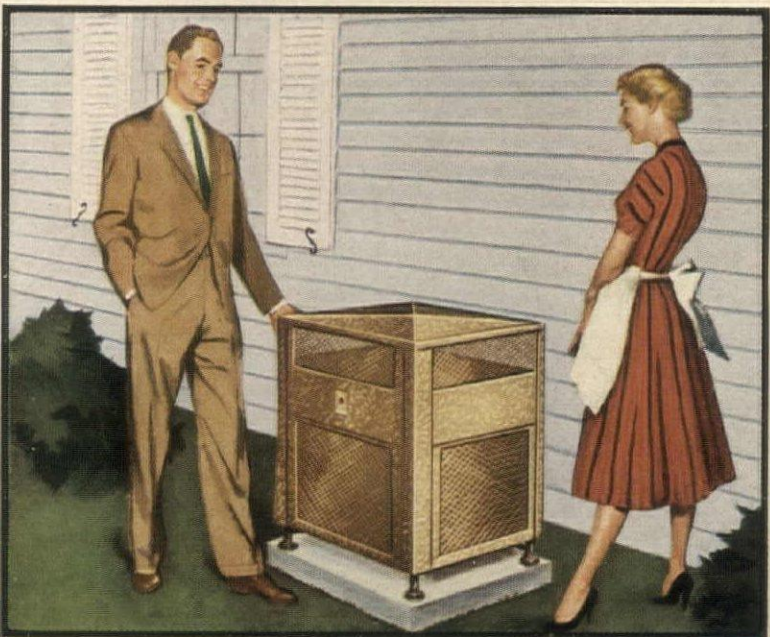
# Use your Furnace to COOL your Entire house!



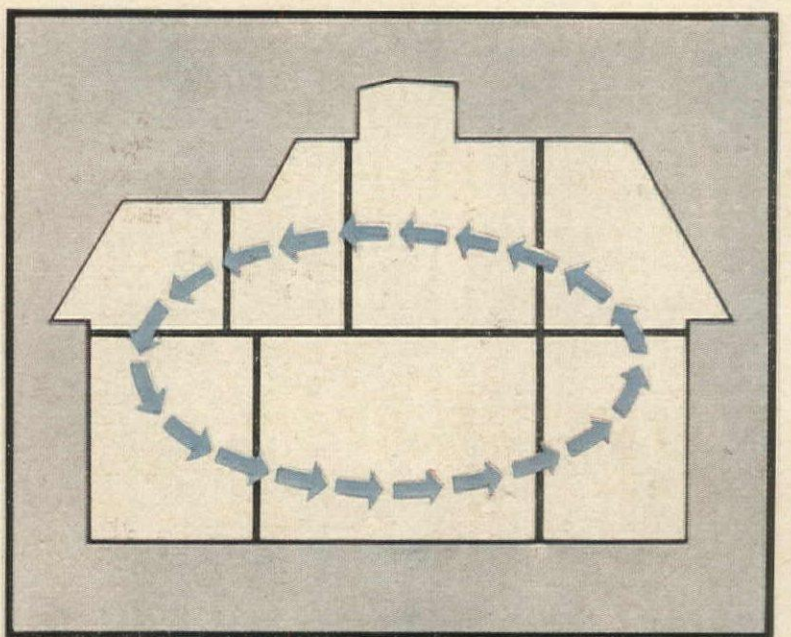
**1 IF YOUR HOUSE HAS HEATING DUCTS** you already own a good part of a *central* air conditioning system. No need to use up floor space or disfigure your windows with individual room units. And no need to get involved in messy, expensive alterations.



**2 USE AN ADD-ON COOLING UNIT.** American-Standard makes all types, all sizes, either water-cooled or air-cooled. The model shown here, on top of furnace, is designed for quick, easy connection to the existing house duct system.



**3 WATER SUPPLY? NO PROBLEM!** This American-Standard air-cooled model requires no water—uses only electricity and air. Installed outdoors, it saves indoor space, too. Even in hottest, muggiest weather it keeps your entire house refreshingly cool.



**4 PERFECT COMFORT IN EVERY ROOM . . .** and better health for every member of your family. Medical authorities say hot, muggy air can impose as much heart strain as heavy physical exercise. Relax with American-Standard *conditioned* air.

*The greatest name in HEATING  
is your greatest buy in COOLING . . .*

## AMERICAN-Standard

**AIR CONDITIONING DIVISION**



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American Standard  
Air Conditioning Division, Dept. HG-47  
40 West 40th Street, New York 18, N. Y.

☐ Please send American-Standard Year 'Round Air Conditioning Booklet and complete specification sheets on units available. Enclosed is 10¢ to cover cost of handling.

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City  Zone  State

Find Your  
Nearest Dealer  
In The  
Yellow Pages



*Beautiful and Practical*

it's upholstered in

***Boltaflex***<sup>®</sup>

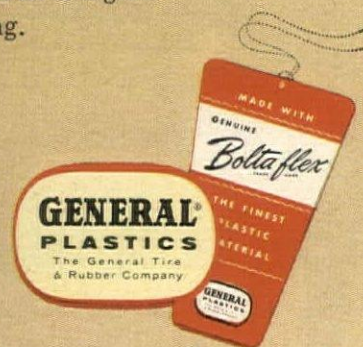
supported vinyl upholstery

Now you can enjoy the beauty of light, modern colors with easy-to-care-for BOLTALEX. A damp cloth is all you need to keep it bright and fresh-looking all the time.

Today with more and more time spent at home, you need an upholstery material that will take hard wear and not show it. That's why smart homemakers are choosing BOLTALEX for their new furniture. When you shop for new furniture . . . look for Boltaflex . . . you'll know it's the vinyl upholstery material designed for modern living.

 Furniture by  
**International**  
Division of Schnadig Corporation

**THE GENERAL TIRE & RUBBER COMPANY**  
BOLTA PRODUCTS DIVISION • LAWRENCE, MASS.



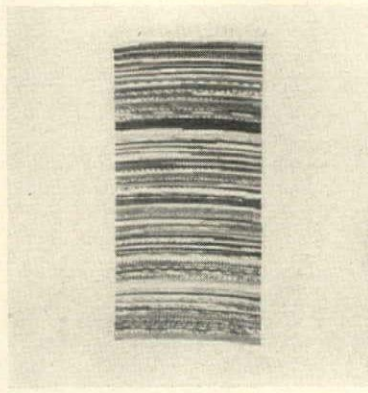


## SHOPPING AROUND

**Ceramic buckets.** You will enjoy using the gay containers shown here. One is decorated with a design of potato chips and holds 40 ounces. Another has a pretzel design and holds 20 ounces. The third is decorated with peanuts and holds nine ounces. Background is white, handles are raffia wrapped. \$2.98 for three. Please add 25c. Foster House, Peoria, Ill.



**A cherished favorite** in the world of rugs is the hand-loomed Hit and Miss pattern put out by Edlen Studios. Made of fine new wool, it comes in scatter rugs, in room-size rugs and in stair runners. \$3.98 for an 18" x 36" scatter rug; \$1.66 per running foot for 18" stair carpet. Exp. Coll. Send for catalogue. Edlen Studios, South St., Norwell, Mass.



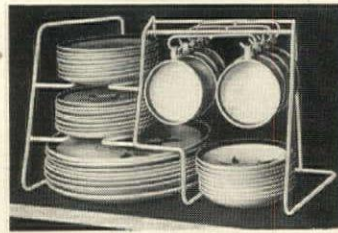
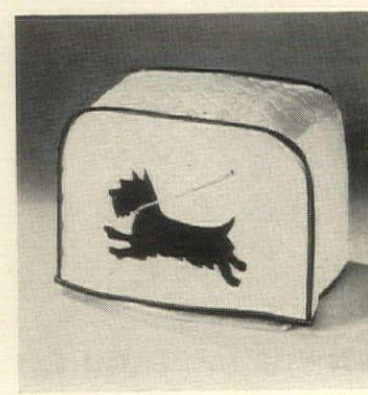
**Fun-to-finish-kit.** You will enjoy filling in the cross stitch sampler shown here. The pattern and the hymn are stamped on fine white linen. In the kit you will find all the multi-color embroidery floss needed to finish the sampler, and 11½" x 14" black wood frame and complete instructions. \$2.98 postpaid. From Susan Smith, HG4, Carpentersville 10, Illinois.



**In the spring** everything in nature takes on a bright new look. Why don't you improve your appearance, too? You can get rid of your winter flabbiness, your cold weather slump by exercise. Send for the Wallace course "Get Thin to Music", and enjoy taking off weight. \$19.85 ppd. for six 10" records and instructions. Wallace, 154HG East Erie Street, Chicago.



**Cover all** of the toaster when it is not in use. Be sure to cover it with the quilted plastic hood shown here. Background colors are yellow, pink, or turquoise decorated with black piping and a black Scotty; or green, red, gray or blue with white piping and a white Scotty. \$1. Mixer cover, \$1.50. Ppd. U. S. Curtain Co., HG4, Box 237 S. Sta., Yonkers, N. Y.



### Dinnerware Storage Rack

Store away a whole dinner service for 8 in just 17¾"x9" of space and with no stacking! Compact rack is made of heavy steel with white vinyl cushion coating that eliminates chips. It holds 8 each of plates, cups, saucers, bread and butter and fruit dishes. Each has its own compartment. Order No. 7001-6, Rack, \$3.49 postpaid.

Write For Free Gift Catalog!

*Miles Kimball*

182 Bond St., Oshkosh, Wisconsin

### HOUSEWIFE-MOTHER EARNS \$1000 WRITING AT HOME



"Within one year after enrolling in the N.I.A., I increased my yearly income to \$1000. I am sure many housewives with an aptitude for writing could benefit from the N.I.A. Course as I have, supplementing the family income without having to be away from home."  
—Mrs. Nolan C. Miller, Box 762, Jota, La.

**To People who want to write but can't get started**

DO YOU have that constant urge to write but fear that a beginner hasn't a chance? Here is what a famous editor said:—"There is more room for newcomers in writing than ever before. Some of the greatest of writing men and women have passed from the scene. Who will take their places?"

### A Chance to Test Yourself—FREE

The Newspaper Institute of America offers a FREE Writing Aptitude Test. Its object is to discover more men and women who can add to their income by fiction and article writing. The Writing Aptitude Test is a simple but expert analysis of your latent ability, your powers of imagination, logic, etc. Those who pass this test are qualified to take the famous N.I.A. course based on the practical New York Copy Desk Method which teaches you to write by writing. You work at home, in leisure time, constantly guided by experienced writers. Soon you are ready to market your stories, articles and news items.

### Write for Your Test

Send TODAY for your copy of the famous N.I.A. FREE Writing Aptitude Test. This may be your first step towards the most enjoyable and profitable occupation—writing for publication! Newspaper Institute of America, Suite 5487-D, One Park Ave., N. Y. 16, N. Y. (Founded 1925). (Licensed by State of New York.)



### SWIVEL CAPTAIN'S STOOL

With Sturdy, Concealed Ball Bearing Swivel

Now... a swivel stool styled for the home. For the drink bar, food bar, kitchen counter, work or drafting table, office, etc. Ideal child's dining chair (turnings on legs allow easy sliding off as child grows). Large, contoured seat and wide curved back give maximum comfort. Rungs are just the right leg height for young or old. Thick knotty pine seat and back—hardwood legs and rungs. In finest hand crafted quality. Beautifully finished in mellow

COMPLETE OR IN EASY 1-HR. KITS

honey-tone knotty pine or maple. Seat ht. 30 in. or 24 in. (Specify). Only \$16.95

COMPLETE KIT—for easy home assembly. Pre-fitted, drilled, sanded, etc. with simple instructions. \$11.95

Shipping Charges Collect NOW—New 42-page catalog of Finished and Kit Form Furniture and Wall Racks In Friendly Pine. Send 10¢ in coin or stamps.

Immediate Delivery No C.O.D.'s Money Back Guarantee

**Wield House**  
Dept. G4-7  
North Conway, N. H.



### Special Easter Sale Prices

Classic Crosses, hand-wrought in Sterling Silver, are masterful reproductions of Florentine (left); English (middle); French (right); and Cellini (bottom) originals. Each comes on a heavy 19-inch Sterling Silver chain. Will give classic elegance to even a simple dress. Buy several for gift-giving. Each gift-boxed. Special, ea. \$3.95. Any 4 for \$15. Ppd.; tax inc.

### The Jamaica Silversmith

79-32 164 St., G-4, Jamaica 2, N. Y.



### imported from France... A RING OF REAL GOLD

Trust the French to come up with something exciting! Exquisite, imported solid 14K gold ring with a magnificent French setting... so beautifully guards its precious secret! A birthday wish come true, it is available with a superbly emerald-cut synthetic ruby or any gem of your choice. A gift for Mother, elegant to wear yourself on important occasions.

\$39.95 ppd., plus 10% Federal Tax Beautifully Boxed and Wrapped. Your order shipped promptly.

Sorry, no C.O.D.'s. Write for catalog.

*Aimée Lee* Dept. G-4

545 Fifth Avenue • New York 17, N. Y.



### TFC Ornamental Iron

adds charm and beauty to your home

Choose modern or traditional Ornamental Grillework and accessories. Hundreds of TFC patterns for glamorizing porches, carports, patios, interiors, gardens, and stairs.

Send 10¢ for 16-Page Idea Booklet

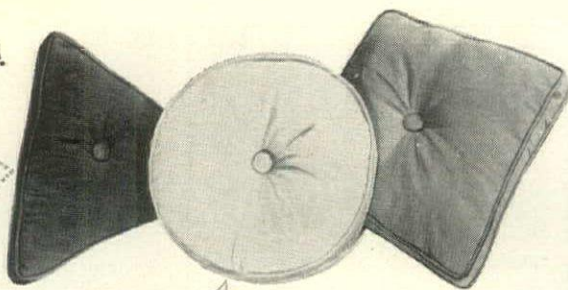


Tennessee Fabricating Co. 1551 Grimes, Memphis, Tenn. Please send Idea Booklet on TFC Ornamental Iron, 10¢ enclosed.

Name \_\_\_\_\_ Address \_\_\_\_\_



1/2 price sale!  
1  
2



## CORDUROY PILLOWS

Fun fashion to brighten every room...these handsome pinwheel corduroy pillows! Mix 'em...match 'em...toss them on chairs, on beds, on sofas! Choose the round, square or triangular shapes...each in 12", 14" or 16" sizes. All pillows box-edged. Contemporary room flattering shades of olive, tangerine, chartreuse, black, white, beige, aqua.

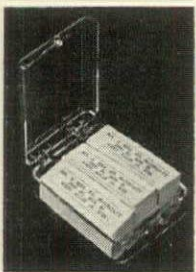
12"...99c 14"...1.29 16"...1.39

**TO ORDER:** Send check or money order freight collect. For C.O.D. send 1/3 deposit. 10-day money-back guarantee if you are not completely satisfied.

the **akron**

4414 SUNSET BOULEVARD  
LOS ANGELES 27, CALIF.

## 1000 PRINTED NAME & ADDRESS LABELS \$1



1000 sparkling name and address labels nicely printed with YOUR name & address and sent with a Lovely Plastic box for just \$1.00 postpaid! WORTH MUCH, MUCH MORE! 5 or-

ders or more at just 75c per order! Money Back guarantee.

## 300 Printed Name & Address Labels 50c



Just 300 nice name & address labels, same high quality as above except no plastic box is included. JUST 50c postpaid!

Write for FREE wholesale selling plan on above labels!

**TOWER PRESS, Inc.**

Box 591-PD

Lynn, Mass.



**BANISH SCRATCHES IN A JIFFY**

## WITH ZENITH ALMOND STICK

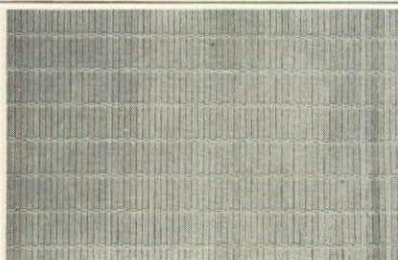
**\$1.00** EASY TO USE AS A LIPSTICK...

Just rub Zenith Almond Stick over furniture scratches and see them fade from sight. Rub over whole table to bring out hidden beauty of wood. Works like magic on marred, faded spots. Use on light or dark wood. The original Zenith. One stick will last for years. Postpaid, only \$1.00.

Order from this ad—No C.O.D.'s, Please

**GLASSCRAFT**

920-G Chicago Ave. Evanston, Ill.



## WOVEN WOOD PLACE MATS

Mats are 13 in. x 18 in., ample for full place setting. Made of narrow basswood splints woven with sturdy cotton yarns in a simple, pleasing design. They are hemmed at the sides to prevent raveling, can be cleaned easily with mild soap and water.

Choice of 7 lovely H & G colors: Carnation Pink, White, Citron Yellow, Cherry Red, Spruce Green, Walnut, and Natural Wood.

Set of 4—All one color—\$3.95 ppd.  
Single mats —\$1.25 ppd.

**LATTISWOOD, Inc.**

120 W. Onondaga St., Syracuse 2, N. Y.

Send check or money order—No C.O.D.



FOR CATS AND DOGS UP TO 20 LBS.

18" SQ. 13" HIGH WHITE WITH RED AND GREEN TRIM

## SOLVE YOUR PET'S HOUSING PROBLEM

Cats and small dogs say: "This is HOME!" Owners say: "It's wonderful!" A cute house, with cozy roof to keep off drafts, open front to prevent odors. 200 lb. bursting strength corrugated paperboard, doubled in front to reinforce; high insulation value holds body warmth. Convenient for you. Tidy and comfortable for your pet. One, \$2.50; two, \$4.90; three, \$6.90, postpaid. No C.O.D. Money back guarantee of satisfaction.

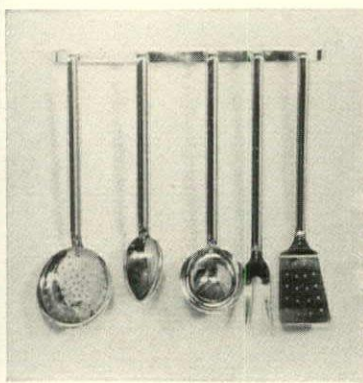
**CABIN IN THE PINES**

Box 6400, Richfield Station  
Minneapolis 23, Minnesota

## SHOPPING



**The Globe Trotter** is the perfect toilette kit to take on a long or short trip. It contains five pellets which expand in water to full-size terry cloth wash cloths; six foil-wrapped packets of sun tan lotion; ten pellets of detergent and ten tiny cakes of French milled soap. \$3.95 postpaid. Tax incl. From Cortley Gifts, 305 East 83rd Street, New York, N. Y.



**Brass** will add charming high lights to your kitchen. We show a handsome six piece utility set which you will enjoy using, which will add a decorative note to the room. Each piece is 14" long: spatula, ladle, skimmer, fork, spoon. The brass bracket is 15" wide. \$12.95 ppd. the set. Jennifer House, Dept. HG4, New Marlboro Stage, Great Barrington, Mass.



**Accordion door.** The Vinyl plastic fabric door shown here is perfect to use as a room divider or as a door. Colors: gray, beige or white. \$6.95 for the 36" wide x 80" high size; \$10.95 for 36" x 96"; \$14.95 for 48" x 96". Each door comes with appropriate easy-to-attach hardware. Add 50c postage. U. S. Folding Door, HG4, 6816 13th Avenue, Brooklyn, N. Y.



## IMPORTED CRYSTAL HURRICANE LAMPS

Special Offer—for Mother's Day Gift

#A—This ornate hurricane lamp, made of all hand-cut and polished crystal will blend magnificently with the most luxurious decor. Highly recommended by leading decorators. Fits perfectly into any period—classic or contemporary room. Ideal as a cherished gift for Mother. Height 20". \$21.95 each. \$43.90 pair, ppd.

#B—A prize possession for any home. This graceful Crystal lamp is designed for classical decor—or to soften and blend with modern lines. Its hand-cut and polished prisms reflect a myriad of jewel-like colors and casts a lovely light on all objects in the room. Height 17". \$9.95 each. \$19.90 pair, ppd.

Add 50c for handling. Satisfaction guaranteed or money refunded. Please send check or Money Order.

• Free Catalog on Lighting Fixtures.

**Artistic Crystal Co.**

Dept. HG-2, P. O. Box #86  
Homecrest Station, Brooklyn, N. Y.



YOUR OLD FUR COAT MADE INTO A NEW STYLE CAPE OR STOLE

NO TAX SAVE 50%

ONLY \$22.95 SEND NO MONEY COMPLETE FREE! NEW STYLE FOLDER

Don't discard your old fur coat! We can restyle it into a glamorous Paris-inspired cape or stole for only \$22.95. No coat too old or worn. Our custom craftsmen will transform it into an expensive looking fur piece that will thrill you! Service includes cleaning and glazing fur, new lining, interlining and monogram. Thousands of satisfied customers. ALL WORK GUARANTEED—Wrap and mail fur together with dress size. When remodel arrives, pay postman plus postage. MANY EXQUISITE STYLES! SEND FOR FREE FOLDER TODAY!



**GALAXY FUR CO.** 236 West 27th St. Dept. 4HG7, N.Y. 1, N.Y.

FREE Peter Pan Collar from your left-over fur.



# AROUND

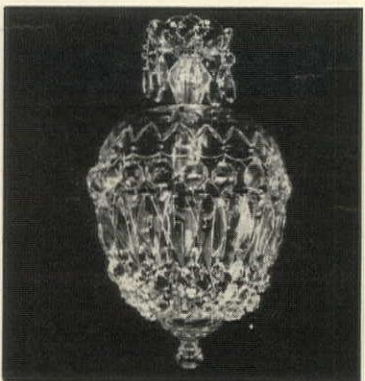
**A demure miss** or your tomboy will both like the cunning cotton suit shown here. The middy top is navy blue fitted with a red, white and navy striped cotton knit dickey. 4 to 6x (\$3.98) and 7 to 14 (\$4.98). The pants are made of white cotton twill. 4 to 6x (\$2.98) and 7 to 14 (\$3.98). Ppd. Each piece is colorfast. From Miss Abbot's Shop, Wollaston, Mass.



**Heraldic emblem.** If you are proud of your family name why don't you order an emblem like the one shown here? It is made of a shield-shape wood plaque which can be finished in a light or dark color. Fitted to plaque is a metal panel decorated in full color enamel. 10" x 12". \$24.50. Ppd. Heraldic Publishing, 549 Allen, Woodmere, N. Y.



**"Jewel basket"** is the fitting name given to the crystal chandelier shown here. It is a brilliant and faceted jewel made of hand-cut and hand-polished crystals. It will add beauty to any room in which it is hung. Over-all size: 15" high x 8" in diameter. \$29.50. Express collect. Order from Paulen Crystal Co., Dept. HG4, 296 Broadway, New York 7.



Whither  
blow  
the  
winds

Beautify your home with this full-bodied, American Eagle and Arrow weather vane by Fiske. It's crafted from hand-hammered copper and finished with 22 K gold leaf. Fiske weather vanes have topped buildings for almost 100 years. Time does not dim their beauty or reliability.



Direct from Mfg.  
**PRICES**  
fob, Paterson, N. J.

No. 54  
27 inch  
wing  
spread \$86.

No. 55  
20 inch  
wing  
spread \$79.

No. 56  
15 inch  
wing  
spread \$52.

Write for complete Weather Vane  
and Cupola Catalog

**J. W. Fiske** ARCHITECTURAL  
METALS, INC.  
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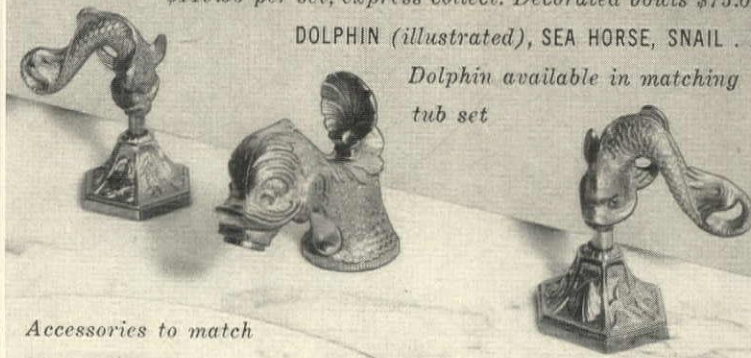


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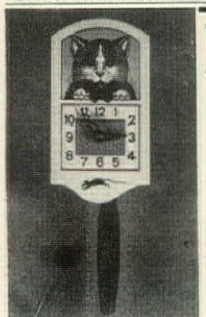
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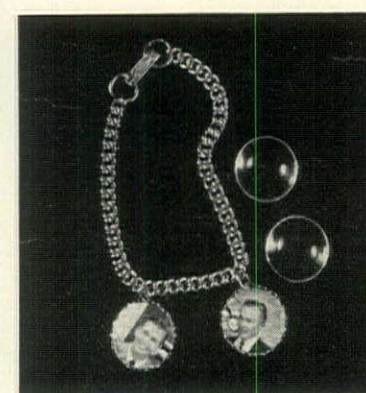
**Future heirloom.** If you have been looking for a handsome hutch buffet you will find it pictured here. Made of solid pine, it is a piece you will enjoy for a lifetime. The base (\$359) has four compartments and three drawers. Hutch has eight spice drawers and three shelves. Complete: \$495. Express collect. From Greenbaum, 101 Washington, Paterson, N. J.



**Cool comfort** will be your blissful reward if you wear these rubber sandals on the beach or terrace. Made of sturdy rubber they are easy to slip into, easy to wash in soap and water. They come in three color combinations: white with yellow, white with blue and white with red. Women's sizes: 4-9. \$2.50 ppd. the pair. Elizabeth McCaffrey, Orange, N. J.



**Unique charm** for your bracelet is the "photo charm" shown here. An open face round locket set with a clear crystal cover is designed to hold a photograph. Locket (3/4" in diameter) is metal finished in gold plate. For \$1.50 you can buy the gold plated links bracelet and two charms. Ppd. Tax incl. Baby Shoe Studio, Richmondville, New York.



**A good service** to know about is one performed by the Century Shoe Repair Company. For \$2.98 each you can have your expensive alligator shoes and pocketbook made to look as fresh as a daisy. The factory will reglaze the leather and give it a new lease on life. Add 50c. Write for mailing carton. Century Shoe Repair, 210 Park Avenue, Baltimore, Md.



**Bone china collectors** will appreciate the Royal Albert cup and saucer shown here. Each piece is decorated with a multi-color flower. Set belongs to a collection called "The Flower of the Month Series." You can keep adding to the collection until you have a set of twelve. \$3.50 ppd. for one; \$39.95 for 12. Hildegard, 579 Farmington, Hartford, Conn.



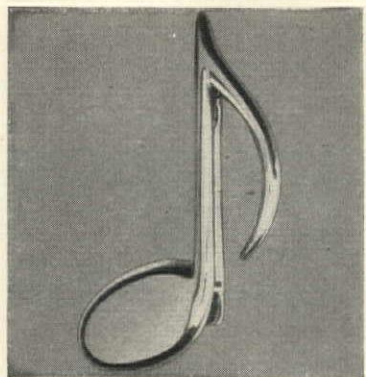


## AROUND

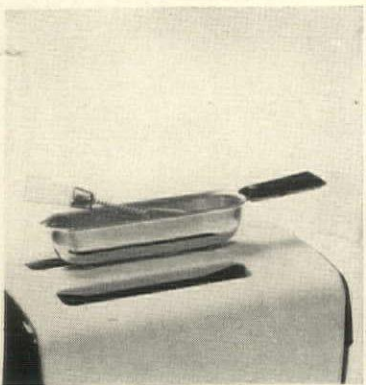
**A coverlet** you will covet is the quilted and scalloped one shown here. Made of Everglaze chintz, it comes in 16 colors! The dust ruffle matches it. Send 10c for color swatches. Twin coverlet: \$12.95; full: \$13.95; king size: \$27.50. Twin ruffle: \$6.95; full: \$7.95. Draperies: 63": \$5.95; 90": \$7.50. Add 90c. Colten's, 1351 Beacon St., Brookline, Mass.



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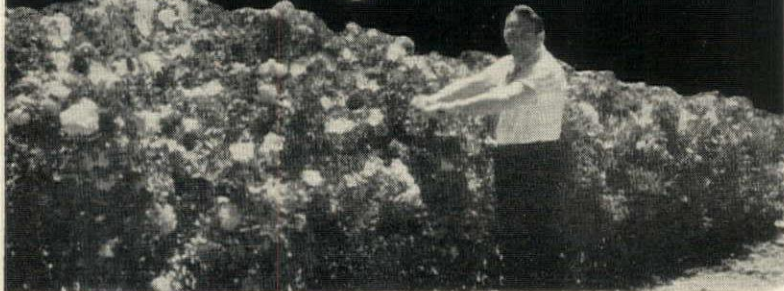
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Almost everybody has thought, is thinking, or will think, at one time or another, of "getting away from it all." I have actually done it. Listen...

I sit here in paradise in the shade of the verandah, gazing out into the brilliant noonday of Mexico. On my left hand, beyond the tile roofs of the village, the steep rough flank of El Moreno, the nearest mountain, is ochre and russet in the sunlight. On my right hand, beyond the wide fields, the smooth flank of Las Majadas and the gashed cone of García are the smoke-blue of distance. Before me, beyond the fields and the *guamúchil* trees (I hope you like scenery), the great lake of Chalala shines between its borders of blue mountains. In a few minutes I will drink a small glass of tequila, the liquor distilled from the big blue-green sword-bladed *magueyes* which I can see in tilted rows on the lower slope of El Moreno. A little later Lola will serve me my dinner. After dinner, of course, I will take a siesta.

The house is brick and tile, six rooms in a line behind the long verandah, and the rent is 100 pesos a month, or exactly \$8 in

US currency. The Aguilar family—Cornelia, Lola and their three small daughters—lives in the two north rooms. I pay Lola 10 pesos, or 80 cents, a day, for which she keeps the house immaculate and serves me my three meals. By "serves" I mean that she buys all the food out of that 80c, as well as cooking it and bringing it to the table. I have other expenses, of course: my electricity bill is over a dollar a month, American-style cigarettes cost me almost a nickel a pack, and my weekly laundry bill with Chabela Flores has run as high as 40 cents.

The population of Jocotepec (pronounced Ho-ko-teh-PEH) is about 8,000, but there are only six automobiles in the village. Four are taxis, usually sound asleep in the shade of the plaza trees. There are also perhaps a dozen trucks and half a dozen buses. The life of the village moves in slow, ancient rhythms, marked out by the seasons—the time to plough, to sow, to harvest—and the calendar of fiestas. During three years in Jocotepec I remember only one day when the sun failed to shine for at least a few hours, and that



was when a typhoon hit the Pacific coast, a hundred miles away, and it rained here for twenty-four hours. Otherwise the days are sun-drenched all year round, but at this altitude, 5,000 feet, never sweltering. Modern life is hurry and worry, I hear, but in Jocotepec hurry means doing it tomorrow, or next week, or the hell with it, while worry means—well, I suppose it must mean *something*.

So I have escaped from ulcers (the local doctor has no ulcer case at all in his large practice, and only five heart cases, all elderly), from traffic, from sleet-storms, from telephones, from the high cost of living. Everything I have said thus far is strictly true. Paradise! The only trouble is that I have not told the whole truth. Maybe I should begin over again. Listen . . .

I sit here in hell on the verandah. I like peace and quiet, and it is true that I can gaze out on what D. H. Lawrence called the "noiseless, pleated mountains of Mexico." But Don Luis is now playing "*Veinte Años*" for the eighth or ninth time (I lost count). Don Luis owns a cantina two blocks away, with a public-address system behind the bar and a loud-speaker, aimed this way, on the roof. He began to play records at 7:00 A. M., as usual, with the volume up full, as usual, and later he began to play "*Veinte Años*" at the behest of a morning drunkard. I dare not guess what Lola is up to in the kitchen, but whatever it is, the tequila will fortify me beforehand and the siesta will console me afterwards. Yesterday I paid 20 pesos to Cuco Vázquez, the tailor, to buy cloth for a pair of trousers he is to make for me, and now Lola pops her head out of the kitchen to report that this morning he is barging around the plaza with "considerbul licker," as Artemus Ward put it, "kon-cealed about his persun." I would change tailors, except that the other two drink more than Cuco.

In the afternoon, I suppose, we will suffer another of the spring duststorms. They come up every few days toward the end of the dry season, mingling the clean dirt of the fields with the dirty dirt of the streets. The first rains in June will stop them, of course—and bring on the flies. The flies are always worse in the rainy season. So is the dysentery. The *gringos* in Mexico call it the *Turista*, or the Aztec Two-Step, or Montezuma's Revenge, and I am about due for another bout with it. "*Veinte Años*" concludes and begins again, for the ninth (or tenth?) time. It is a frivolous little song (the title

means "Twenty Years"—i.e., twenty years in prison) which says in part:

The woman I loved ran away with my rival,

I hunted them down and killed them both.

I am not guilty, because I was made

Mad with jealousy, mad for her love.

It is time for that glass of tequila.

As I said, I have got away from it all—and here I am, in the middle of a different "it all." The other day I was reading an article about the South Seas, and it occurred to me that perhaps I merely picked out the wrong paradise. Suppose I escaped from all this to a tropical isle, to Pago Pago or Beri Beri or one of those. The bright blue water splashes on the bright white beach, and the care-free natives are laughing and gamboling like children, and the breeze is quoting Conrad in the palm-tops, and would that be paradise at last? Of course not. In a little while the rustling palms would be a nuisance, that carefree laughter would sound feeble-minded. As for those plashing waves, I can hear them from here. They are saying, "Slop, slop, slobber," and repeat, "Slop, slop, slobber," over and over, day and night. They are like "*Veinte Años*" or the roar of traffic, and you take your choice and like it if you can.

The problem, then, is not simply how to get away from it all. It is also the problem of what you are getting into, and what you are willing to give up. There are good reasons for wanting to live in Mallorca, in Bali, in Mexico, but the starry-eyed desire to live in a paradise is not one of them. In fact, the best reasons are the most practical: money and health. A retired couple can live more comfortably on a small income in Mexico than in the States.

(Continued on next page)

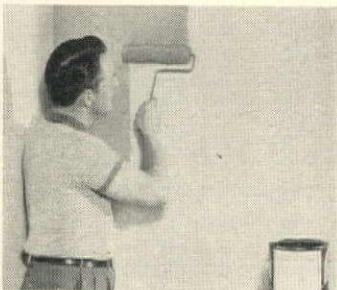


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**Liquid type wall paint  
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It was necessary to stir for 15 minutes to get paint in proper suspension. (Usual stirring time is 10 to 30 minutes).



Time was lost by stopping frequently to coat the roller with liquid paint and guard against dripping, running and spattering.



Clean-up was a real job here. Had to be done outside to avoid fumes. Took 20 minutes.

**Rev Satin Jelled Latex  
was used here**



In the same time, this man painted almost an entire wall with Rev Satin. It's *homogenized*—needs no stirring!



Painter using *Jelled Rev Satin* loaded roller without fear of dripping—spent more time actually painting—covered more area.



With *Rev Satin Jelled Latex*, soap and water did the clean-up in just two minutes.

### Summary:

Rev Satin *Jelled Latex* can save up to 50% of your time on a typical one-room job. It's easier to use, too . . . can't drip or run like ordinary liquid paint . . . clings to brush or roller, yet liquefies like magic when applied in the usual way. Your finished job will be odor-free and dry in 30 minutes . . . scrubable in just one hour!

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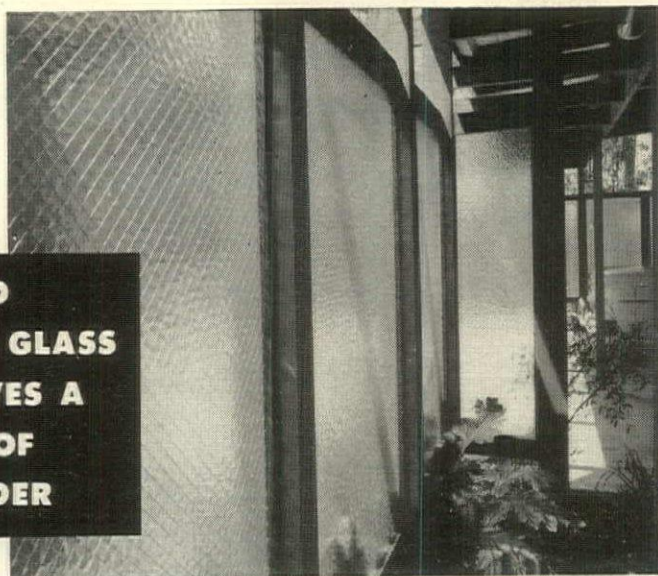
A-M Paint Divisions include: BERRY BROTHERS, Detroit, & Walkerville, Ont.

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**MISCO  
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WEAVES A  
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WONDER**



Architect: Kegley, Westphall and Arbogast, Los Angeles, Cal.

The handsome diamond pattern in Misco Wire Glass combines beauty and strength. Obscure Misco, employed to screen this area, provides ever-shifting highlights of interest and interplay of shadow. It floods the setting with diffused daylight . . . yet protects privacy.

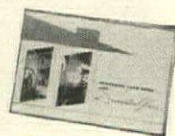
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## Travel

### THE PERILS OF PARADISE

(Continued)

In Mexico I am almost free of the sinus trouble which tormented me in Buffalo. But there is a price to pay, and it is not only "*Veinte Años*" and the rest of the local "it all." The price includes what you have to give up: old friendships, familiar comforts and pleasures, the sense of "belonging."

Take food, for example. I am not a gourmet, but I agree with Dr. Johnson that "he who does not mind his belly will hardly mind anything else." Take even such a familiar and simple pleasure as ice-cream. In the States you take it for granted, but in Jocotepec I would take it only with terramycin, because the local milk is not pasteurized. To think of a hot fudge sundae is to drool. And then take all the other dishes not available here: roast leg of lamb, or fresh spinach, or country sausages, or broiled swordfish, or . . .

spent two weeks in Mexico City and a weekend in Acapulco), that an occasional corrective is needed. Unfortunately the Obvious Truth raises hob with my title, and since I have not offered any paradise. I guess I should at least offer a peril or two. If you are still brooding dreamily over that \$8-a-month rent, listen . . .

A few nights ago I was drinking a beer in the plaza, at Ména Durán's refreshment stand, when Gollo Bizarro came by to show off his new pistol. He handed it to Ména, and she said "I am Pancho Villa" and pointed it at my head. at a range of about a foot and a half. I ducked as she pulled the trigger, the pistol clicked, and Ména laughed gaily at my fright. Gollo took the pistol from her and inspected it with a frown. "Strange," he said. "It misfired." "Misfired?" I asked. "You mean it was loaded?"

"Yes." He still scowled. "A new pistol ought not to misfire." I could only nod. Perhaps I was agreeing. Perhaps I was practicing ducking.

This is a perfect illustration of the casual attitude toward firearms in these parts. "No one in Mexico," wrote Charles Macomb Flandrau in *Viva Mexico*, "is alarmed by the sound of firearms." He wrote it in 1908, but like many of his observations it is still true. About three weeks ago I was eating my late supper here on the verandah when I heard two crashing shots from the darkness of the adjacent cornfield. I resisted the temptation to dive for cover, but when Lola came out of the kitchen a few moments later I asked her if she heard them. "Of course," she said. "Are you ready for your coffee?"

Before I could answer there was a whole barrage from the same quarter. It missed us, and I said yes, I was ready for my coffee. No carcass was discovered the next day, and I expect it was merely a wandering drunkard, expressing his soul by shooting at the four winds.

Several months have passed since Tránsito Vargas wanted to sell me a pistol. He assured me that everybody needs a good pistol. This may be true, but I was more concerned about whether or not it was loaded, since he was, to the gills, and was waving it around with grand flourishes. I believe it was—at least it was

(Continued on page 177)



But no, I am torturing myself. Take, instead, that sense of "belonging." We take it for granted, like ice-cream, until we have cut ourselves off from it. If you want to settle in a Mexican village, for instance, you have the choice of living (at higher costs) in an American colony like those in Taxco and San Miguel Allende and Chapala, or of trying to belong to the real life of the village. Either way, you pay the price. In a colony you are almost in the same world you left, but smaller, narrower, shallower: you have swapped your pond for a birdbath. Away from a colony, as I am, you are about like a Zulu in a down-Maine hamlet. I have enough friends in Jocotepec now to feel at home, but I never kid myself that I am anything more than a *gringo*, an outsider, a freak, to the rest of the village.

In other words, there is no paradise. This is an Obvious Truth, and it should not be necessary to harp on it. But so much trumpery is written about bargain utopias, at least about Mexico (most of it by authorities who

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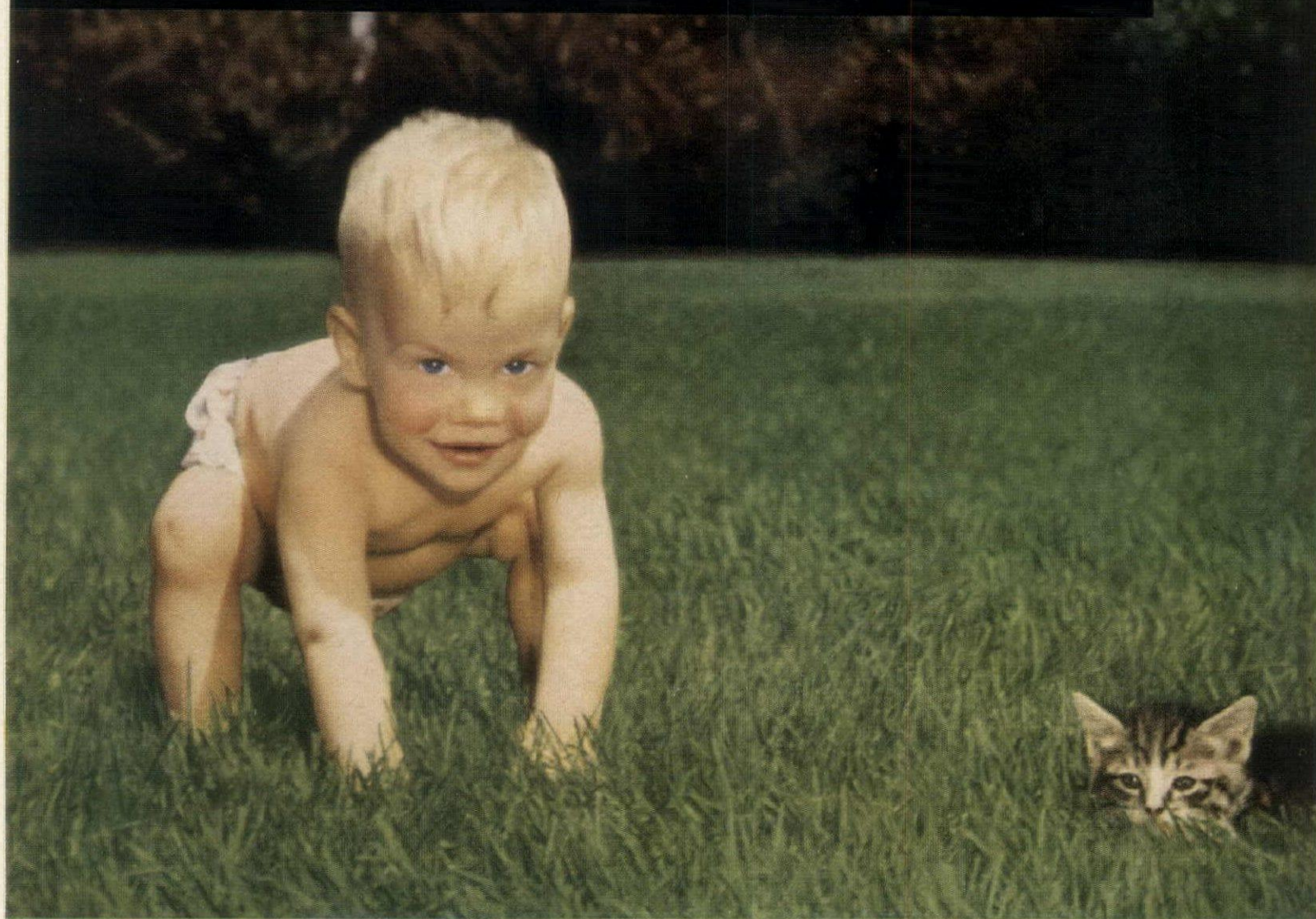
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## THE PERILS OF PARADISE

(Continued from page 174)

loaded three days later when he killed José Yáñez in a cantina.

The Mexican Fourth of July is the Fifteenth of September. On that night, everybody who owns a pistol brings it loaded to the plaza. At 11:00, the Mayor reads the *Grito de Dolores*, which is the Mexican Declaration of Inde-

pendence, to the assembled populace. When he has finished, the pistols are raised aloft and emptied into the night sky. The racket is superb, but my enjoyment of it, as a *gringo*, is tempered by the thought that some patriotic dullard will forget his country won its freedom from Spain, not the United States. Also, what goes up comes down. Those hundreds of bullets could come down like hail, except for the difference between a hailstone and a .45 slug. But when I asked Ména Durán what happens to all that lead, she shrugged her shoulders and said, "¿Quién sabe?"—Who knows?

I know what happened on the last Fifteenth, anyway. A patriot was standing under a main power line, and when he banged away, one of his shots cut the line. Three people at a refreshment stand not far from Ména's were electrocuted, two of them dying while attempting to rescue the third. All that happened at Ména's stand was a small fire, which we easily extinguished.

But I have now finished my glass of tequila, and the odors wafting from the kitchen are quite interesting for a change, and in this mood I will admit that I am not really very nervous about all the gunplay. Even here in Jocoteppec I ought to be good for another twenty years.

Speaking of twenty years, there goes "*Veinte Años*" again. Ah well, make it fifteen. END



pendence, to the assembled populace. When he has finished, the pistols are raised aloft and emptied into the night sky. The racket is superb, but my enjoyment of it, as a *gringo*, is tempered by the thought that some patriotic dullard will forget his country won its

## FLAUBERT THE DECORATOR

(Continued from page 39)

Not much good is going to come from living in such a place as that! Emma does her best:

She spent the first few days planning changes in the house. She took the domes off the candlesticks, had the parlor repapered, the stairs painted, and seats made to go around the sundial in the garden. She even made inquiries as to the best way of installing a fountain and a fish pond. And her husband, knowing that she liked to go for drives, bought a second-hand two-wheeled buggy. With new lamps and quilted leather mudguards it looked almost like a tilbury.

But the buggy only looks almost like a tilbury, and it isn't until Emma is invited to a ball at the Chateau de la Vaubyessard that she finds herself in surroundings that she considers worthy of her:

The Chateau, a modern building in the Italian style, with two projecting wings and three

entrances along the front, stretched across the far end of a vast expanse of turf where cows grazed in the open spaces between groups of tall trees. Tufts of shrubbery—rhododendrons, syringas, and snowballs—made a variegated border along the curving line of the graveled drive. A stream flowed under a bridge; through the evening haze thatched farm buildings could be seen scattered over a meadow shut in by two gently rising wooded ridges; and at the rear, in among thick plantings of trees, were the two parallel lines of the coach houses and the stables—remains of the original, ancient chateau that had been torn down.

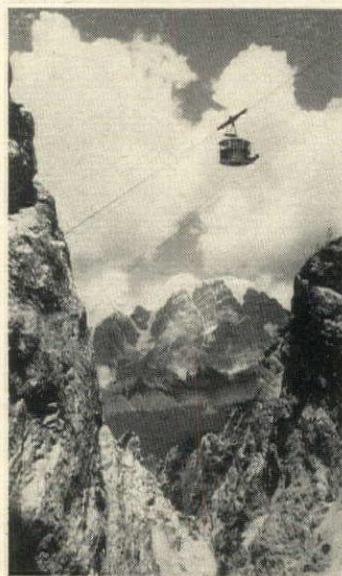
Charles' buggy drew up before the middle door; servants appeared, then the marquis, who gave the doctor's wife his arm and led her into the entrance hall.

This had a marble floor and a high ceiling; footsteps and voices echoed as in a church.

(Continued on next page)



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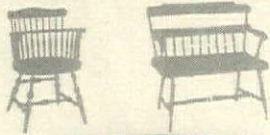
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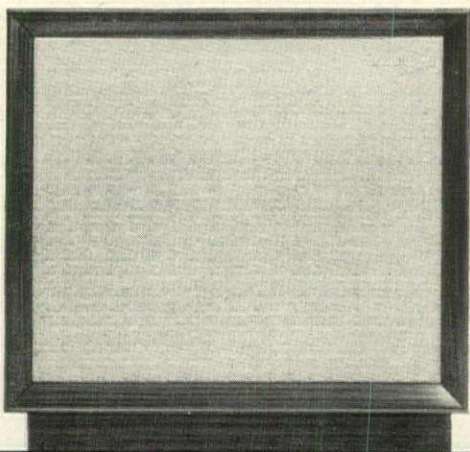
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## FLAUBERT

From the far side rose a straight staircase; and to the left a gallery giving on the garden led to the billiard room: the sound of clicking ivory balls could be heard ahead. As she passed through on her way to the drawing room Emma noticed the men around the table, with cravats reaching up to their chins and decorations on their chests, they smiled silently as they made their shots. On the dark wall-paneling hung great gilded frames, inscribed at the base with names in block letters . . . Only the crackle of their varnish caught an occasional broken gleam, and here and there some detail of painting lighter than the rest stood out from one of the dim, gold-framed rectangles: a pale forehead, two staring eyes, powdered wigs cascading onto red shoulders, a garter buckle high up on a fleshy calf . . .

Dinner was served at seven. The men, more numerous than the ladies, were put at a table in the entrance hall; the ladies sat down in the dining room, with the marquis and the marquise.

Here the air was warm and fragrant; the scent of flowers and fine linen mingled with the odor of cooked meats and truffles. Candle flames cast long gleams on rounded silver dish-covers; the clouded facets of the cut glass shone palely; there was a row of bouquets all down the table; and on the wide-bordered plates the napkins stood like bishops' mitres, each with an oval-shaped roll between its folds. Red lobster claws protruded from platters; oversized fruit was piled up on moss in openwork baskets; quail were served in their plumage; steam rose from open dishes; and the platters of carved meat were brought round by the maître d'hôtel himself, grave as a judge in silk stockings, knee breeches, white neckcloth and jabot. He reached them down between the guests, and with a flick of his spoon transferred to each plate the piece desired. Atop the high copper-banded porcelain stove the statue of a woman swathed to the chin in drapery stared down motionless at the company.

The next morning Emma finds even the chateau's outbuildings, even its stables, far finer than her own home:

Everyone came downstairs

for breakfast. The meal lasted ten minutes; to the doctor's surprise no liqueurs were served. Made-moiselle d'Andervilliers gathered up the remains of the brioches in a basket—to feed the swans in the lake; and everyone went for a stroll in the greenhouse, where strange hairy plants were displayed on pyramidal stands, and hanging jars that looked like nests crawling with snakes dripped long, dangling, intertwined green tendrils. From the orangery at the end of the greenhouse a roofed passage led to the outbuildings. To please the young woman the marquis took her to see the stables. Above the basket-shaped racks were porcelain name plates with the horses' names in black letters. Each horse moved restlessly in his stall at the approach of the visitors and the coaxing, clicking sounds they made with their tongues. The boards of the harness-room floor shone like the parquet floor of a drawing room.

The memory of the ball at La Vaubyessard never leaves Emma. She treasures every detail. And she treasures, too, a cigar case with a crest embroidered on it, lost by one of the titled guests and picked up on the road by her husband . . .

She would look at it, open it, even sniff its lining, fragrant with verbena and tobacco. Whose was it? The vicomte's. A present from his mistress, perhaps. It had been embroidered on some rose-wood frame, a charming little piece of furniture kept hidden from prying eyes, over which a pensive girl had bent for hours and hours, her soft curls brushing its surface. Love had breathed through the mesh of the canvas; every stroke of the needle had recorded a hope or memory; and all these intertwined silken threads bespoke one constant, silent passion. And then one morning the vicomte had taken it away with him. What words had they exchanged as he stood leaning his elbow on one of those elaborate mantelpieces decked with vases of flowers and rococo clocks? She was in Tostes. Where—as he, now, was in Paris—in Paris! What was it like, Paris?

To Emma, Paris is three glamorous worlds: the circle of the duchesses, who "wore English



## THE DECORATOR (Continued)

lace on their petticoat hems," the "gay, motley world of writers and actresses," and the world of the ambassadors, who moved "in drawing rooms with mirrored walls and gleaming floors, around oval tables covered with gold-fringed velvet." The contrast between her dreams and her life at home becomes ever more acute, and once again it is by means of an interior scene that Flaubert tells us so:

But it was above all at meal-time that she could bear it no longer—in that small ground-floor room with its smoking stove, its squeaking door, its sweating walls and its damp floor tiles. All the bitterness of life seemed to be served up to her on her plate; and the steam rising from the boiled meat brought gusts of revulsion from the depths of her soul.

It is all, truly, unbearable, and, thinking that "a change of air" is what Emma needs, her husband moves her to another small town, Yonville. Here, too, arrival in the new home is distinctly unpromising:

The moment she stepped inside the entrance hall Emma felt the chill from the plaster walls fall on her shoulders, like the touch of a damp cloth. The walls were new and the wooden stairs creaked.

Indeed, the new house is anything but distinguished: the parlor is "a long low-ceilinged room where a chunky branch of coral stood on the mantelpiece in front of the mirror." When the notary's clerk, Léon Dupuis, falls in love with her she virtuously discourages him and the foppish young man leaves Yonville for Paris. To console herself for his departure Emma buys herself a Gothic *Prie-Dieu*, and one day when she nervously pushes away her baby daughter the child is injured by another ornamental piece of furniture:

Berthe fell just at the foot of the chest of drawers, cutting her cheek on one of its brasses.

Furniture, in *Madame Bovary*, is as active as a character!

Now Madame Bovary's famous love affair with Rodolphe Boulanger waxes and wanes, and Rodolphe determines to write her, to break it off. "As soon as he reached home," says Flaubert, "Rodolphe sat down at his desk, under the stag's-head trophy that hung on the wall:" all the brutal-

ity of the letter he is about to write is symbolized by the beast whom he had shot.

And the surreptitious, shabby glamour of Emma's next love affair—with young Léon, whom she meets again at a performance of *Lucia di Lammermoor* in Rouen—is expressed by the hotel room where they meet every Thursday:

The bed was a large mahogany one in the form of a boat. Red silk curtains hung from the ceiling and were looped back very low beside the flaring headboard, and there was nothing so lovely in the world as her dark hair and white skin against the deep crimson when she brought her bare arms together in a gesture of modesty, hiding her face in her hands.

The warm room, with its discreet carpet, its pretty knickknacks and its tranquil light, seemed designed for the intimacies of passion. The arrow-tipped curtain rods, the brass ornaments on the furniture and the big knobs on the andirons—all gleamed at once if the sun shone in. Between the candlesticks on the mantelpiece was a pair of those great pink shells that sound like the ocean when held against the ear.

How they loved that sweet, cheerful room, for all its slightly faded splendor! Each piece of furniture was always waiting for them in its place, and sometimes the hairpins she had forgotten the Thursday before were still there, under the pedestal of the clock. They lunched beside the fire, on a little table inlaid with rosewood. Emma carved, murmuring all kinds of endearments as she put the pieces on his plate; and she gave a loud, wanton laugh when the champagne foamed over the fine edge of the glass onto the rings on her fingers. They were so completely lost in their possession of each other that they thought of themselves as being in their own home, destined to live there for the rest of their days, eternal young husband and eternal young wife. They said "our room," "our carpet," "our chairs"; she even said "our slippers," meaning a pair that Léon had given her to satisfy a whim. They were of pink satin, trimmed with swansdown.

But Emma's debts accumulate. She buys more things for her  
*(Continued on next page)*

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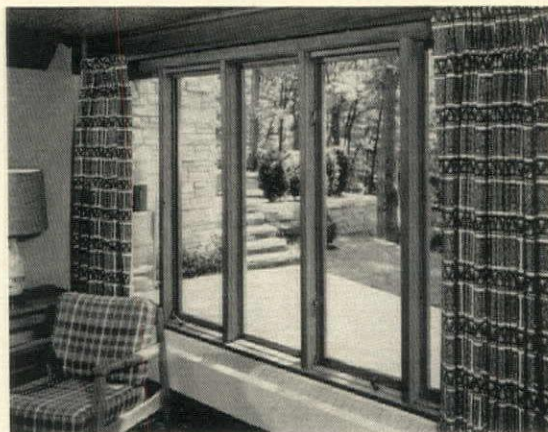
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**FLAUBERT**

house—a pair of wide-striped yellow curtains, a carpet; she has her armchairs reupholstered. None of this is paid for. Her mother-in-law scolds her bitterly—affording us, incidentally, a glimpse of the furnishings of a small house of an earlier age:

Couldn't you get along without a rug? Why recover the armchairs? In my day every house had exactly one armchair, for elderly persons—at least, that's the way it was at my mother's, and she was a respectable woman, I assure you.

Financial ruin overwhelms Emma, and it is with her furniture that she is to be made to pay:

She was stoical, the next day, when Maître Hareng, the huissier, arrived with two witnesses to take inventory of the goods and chattels to be sold.

They began with Bovary's consulting room, and didn't include the phrenological head, which was considered a "professional instrument;" but in the kitchen they counted the plates and the pans, the chairs and the candlesticks, and in the bedroom all the knickknacks on the what-not. They inspected her dresses, the linen, the cabinet de toilette; and her very being, down to its most hidden intimate details, was laid open, like a dissected corpse, to the stares of those three men.

That evening she takes one of her last looks at her pretty things:

As her eyes roved over the mantelpiece, gay with Chinese

fans, over the full curtains, the armchairs, all the things that had tempered the bitterness of her life, she was overcome with remorse or rather with immense regret...

In the morning she calls on the wealthy notary in a vain last-minute attempt to raise funds, and is shown into his dining room:

A large porcelain stove was purring; the niche above it was filled with a cactus plant; and against the oak-grained wallpaper hung Steuben's "Esmeralda" and Schopin's "Potiphar," both in black wood frames. The table set for breakfast, the two silver dish-warmers, the crystal doorknobs, the parquet floor and the furniture—all gleamed with a meticulous English spotlessness; in the corners of each of the windows were panes of colored glass.

"This," thought Emma, "is the kind of dining room I should have."

And an hour or so later, when her former lover, Rodolphe, too, fails to provide the help she needs, saying he hasn't got the money, she cries out bitterly, taunting him with his possessions:

And as her eyes fell on a decorated rifle that glittered in a trophy on the wall:

"When you're as poor as all that you don't put silver on the stock of your gun! You don't buy things with tortoiseshell inlay!" she went on, pointing to the Boule clock. "Or silver-gilt whistles for your whip!"—she touched them—"or charms for your watch chain! Oh, he has everything!

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## THE DECORATOR (Continued)

Even a liqueur case in his bedroom! You pamper yourself, you live well, you have a chateau, farms, woods; you hunt, you make trips to Paris. . . . Why, even things like this," she cried, snatching up his cuff links from the mantelpiece, "the tiniest trifles, you can raise money on . . . ! Oh, I don't want them! Keep them."

And she hurled the two buttons so violently that their gold chain snapped as they struck the wall.

That is the end of all hope. Then comes the arsenic, the agony, the hour for the last rites of the church. For this ceremony, Emma's bedroom is transformed:

The bedroom, as they entered, was mournful and solemn. On the sewing table, now covered with a white napkin, were five or six small wads of cotton in a silver dish, and nearby a large crucifix between two lighted candelabra.

But the role of Madame Bovary's furniture does not end with her death. Despite his debts, her husband refused at first to sell the furniture that had belonged to her. Gradually he had to:

He was forced to sell the silver piece by piece, then he sold the parlor furniture. But though all the other rooms grew bare, the bedroom—her bedroom—remained as before. Charles went there every day after dinner. He pushed the round table up to the fire, pulled her armchair close to

it. He sat opposite. A tallow candle burned in one of the gilded sconces. Berthe, at his side, colored pictures.

And it is from Emma's bedroom furniture, which he has so piously preserved, that the final revelations, the final ruin of his life, burst out upon him:

Out of respect, or to prolong the almost sensual pleasure he took in his investigations, Charles had not yet opened the secret compartment of the rosewood desk that Emma had always used. At last, one day, he sat down at it, turned the key and pressed the spring. All Léon's letters were there. No possible doubt, this time! He devoured every last one of them. Then he rummaged in every corner, every piece of furniture, every drawer, looked for hiding places in the walls: he was sobbing, screaming with rage, beside himself, stark mad. He came upon a box, kicked it open. Rodolphe's picture jumped out at him, and all the love letters spilled out with it.

Madame Bovary's furniture is still very much alive, at the end of its first 100 years—more alive in its capacity to move us than much of the actual furniture, older or younger, that fills our rooms today. What Flaubert realized, more than any writer who had come before, was the evocative, participatory power of the objects that surround men and women. It was his genius to give life to this perception in a novel whose innovations have become part of our literary heritage. END

## DANISH MODERN



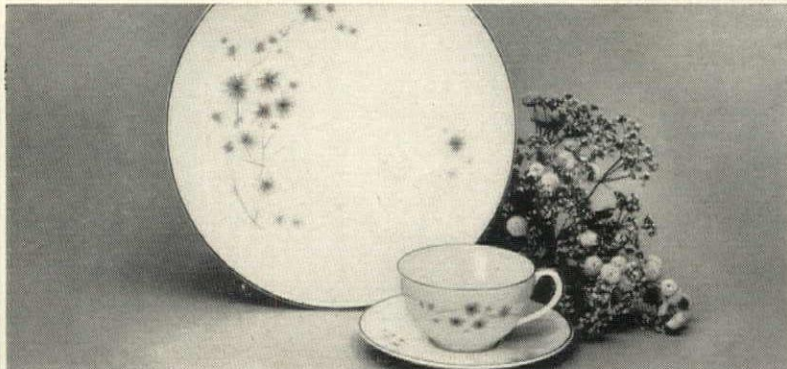
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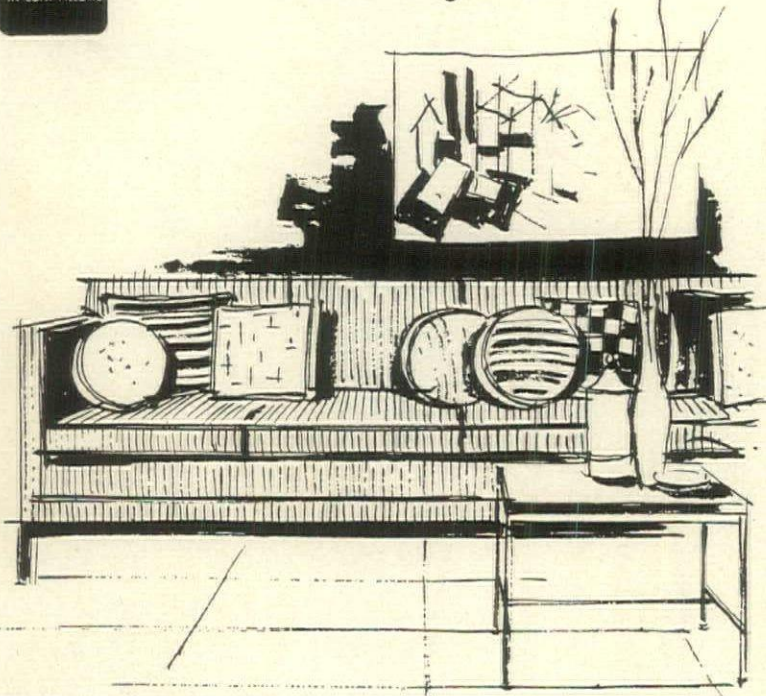
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## Corkscrew

## SCOTCH: GLORY OF

Offer me a fine Scotch and I sip with the confident belief that here is one of life's most civilized pleasures. Then again, sometimes I drink with the ironic reflection that this subtle liquor with the smoky savor was an invention of skirted barbarians, and that not so long ago no gentleman of sophisticated taste would touch the stuff.

The Scottish clansmen called their liquor *uisge-baugh*, Gaelic for "water of life." The pronunciation is something close to "us-keewee-bah," and if you'll repeat this aloud several times you'll discover how the syllables became shortened to "whisky."

The *uisge-baugh* of the Highlands was a fierce, smoky brew that came from pot stills supervised by the head of each clan. Scottish warriors who manned the fortresses that dotted the Highlands and the rugged islands off the west coast quaffed the liquor as though it were beer or ale.

People less hardy than the Highlanders disliked the smoky tang of the whisky, and for centuries the product of the mountain pot stills continued to be merely a local or provincial liquor. For a brief time in the 1600s it seems to have been in vogue as the alcoholic base in some of the fancy concoctions that English ladies stirred up in the "still room"—a pantry off the kitchen for making liqueurs and cordials.

Scotch was "discovered" by the world a little over 100 years ago when some Scottish distillers hit upon the idea of blending the smoky Highland whisky with milder Lowland whisky. The blend smoothed and lightened the liquor but retained the characteristic peaty flavor of the Highland brew. This milder drink pleased the taste buds of millions everywhere. Nowadays, while the true Scotch lover prefers to sip the straight Highland brew, the Scotch that most of us drink is a blend of Highland whisky, Lowland whisky, whisky from the western areas of Islay and Campbeltown and some unmalted grain whisky.

Although Scotch has changed its flavor to meet popular taste, it is still made as the old Highland lairds made *uisge-baugh*. Scotsmen are by nature conservative, or so it is said, and they feel

strongly that new streamlined distilling processes could never turn out the quality that their old-fashioned pot stills produce.

I have noticed that even people who love Scotch sometimes do not understand what is in it or how it is made. The grain is fine barley. The distiller first washes the barley and then soaks it in water for 50 to 65 hours to soften it. The soaked grain is drained, spread out on the floor, and sprinkled lightly with warm water. There it stays for a few weeks—perhaps three—until it puts out tiny green sprouts.

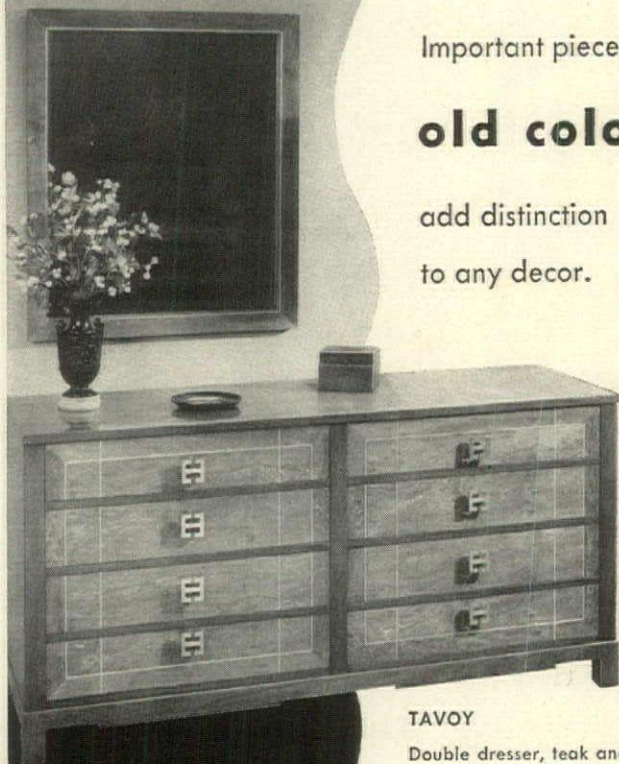
The next step is most important: kiln drying of the sprouted grain, or "green malt" as it is called. The grain is put on a screen directly above the fire, and the fuel is always peat, at least at the start of the fire. Some coke may be used to finish off the drying process, but it is smoke from the peat seeping through the grain that gives Scotch its famous smoky flavor.

After kilning, the distiller lets the malt rest for a time to "cure." Then he mixes it with warm water to form a mash. The mash is allowed to ferment and becomes "beer." This fermented mash or beer goes into the pot stills to be distilled. Since pot stills are quite small, Scotch whisky is made in small lots, just as it was centuries ago. The first distillation is called "low wine," and this is distilled again to make a spirit of about 130-140 proof (about 70 per cent alcohol). The proof is reduced to 120 (60 per cent) by the addition of spring water, and the whisky then goes into casks to age. In past years, Scotch was aged in sherry casks, and it absorbed its amber color from the sherry-stained barrel staves. Today most Scotch is aged in oaken casks.

Blending is the next step in preparing the whisky, and, as in the case of champagnes and fine cognacs, the blender must be a person of keen discrimination. He uses a tulip-shaped glass, similar to the glasses preferred by wine tasters. Its cup-shape collects and holds the aroma of the whisky and enables him to sense the full bouquet. The taster's nose is just as important as his tongue in evaluating flavor. The decision on the exact proportion of the various whiskies to be mixed rests with the master blender, and on his

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# THE HIGHLANDS

By James A. Beard

judgment depends the popularity of the final product. In general, the makeup of Scotch is gradually changing. As more and more people take up Scotch drinking, the demand for lighter blends grows.

The final step in making Scotch is reducing its proof to the desired point and then aging it again until it is ready to be bottled and sold. The increasing demand for Scotch has made the old fashioned product rather scarce, but there are still many 8-year-old and a few 12-year Scotches on the market, and in the really rare class, there are some 20-30-year-olds available. By government regulation all Scotch sold in this country is at least 4 years old.

The relative scarcity of Scotch has prompted many enterprising attempts at imitation. The English have tried to make it; the Japanese named a town "Aberdeen" in order to show a Scottish name on their labels. During the last war, when Scotch went under-the-counter, "Scotch-type" whiskies were sold in this country; one came from the Virgin Islands. None of these so-called Scotches satisfied the public taste. The true Scotch flavor defies duplication. Some people say the secret is the Highland water that flows over peat and through granite. Others say the secret is the amount of peat used in the firing. There are those who say it is the perfect blending of the various types of whiskies from the different regions of Scotland. Perhaps there is no one secret.

Scotsmen wince at the notion, but it's fairly certain that the earliest Scotch was actually made by the Gaels in Ireland and its formula taken across the Irish Sea to the Highlands. But no matter. Names on well-known Scotch labels are often those of the "first" Scottish families connected with the industry. The Smiths had the first distillery at Glenlivet. John Begg, an early supplier to the royal family, tells in his diary of taking Queen Victoria for a tour of his distillery. Dewar is another old family name. John Dewar visited America in prohibition, and when he bought a bottle of dyspepsia cure in a drug store he found it to be a relabeled bottle of one of his best Scotches! The Ballantine family is famed in the trade, and so, of course, is the Walker family. The Johnny Walker who

strides across the label of their product is copied from a silhouette of the original founder of the firm. The Haigs, too, were famous, and Robert Haig of Stirlingshire was in 1665 summoned for Sabbath breaking when some of his neighbors saw his cauldron on the fire.

Besides these and other outstanding labels (among them, Teacher's Highland Cream, Black & White, Vat 69, White Horse) there are many less widely advertised Scotches that are just as fine. With the flavor of each Scotch so dependent on the taste of the distiller's master blender, the individual Scotch drinker should try out various brands and find the particular one that suits him. For example, in addition to the famous names, taste the following: Catto's Gold Label; Fortnum and Mason; Glen Garry; Dawson's Old Curio.

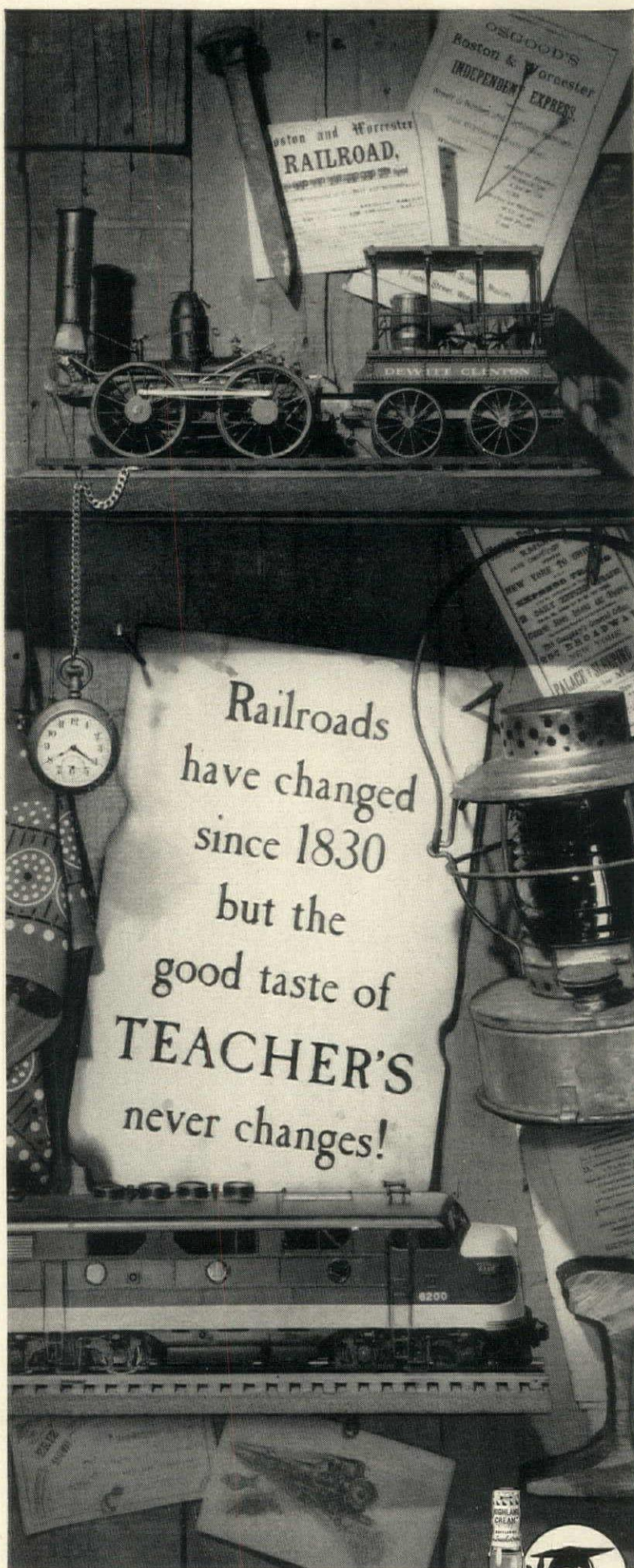
Scotch connoisseurs never mix the fine whisky. They do not even add ice. Drink it neat for its full flavor, or add a touch of plain water. These days many people seem to prefer it on the rocks or as a Scotch Mist. Scotch-and-soda remains popular.

If you would like to try a truly aged Scotch, any of the following would be a good choice: Ballantine 30-year-old; Ballantine 20-year-old; Bell's 20-year-old; Dawson's Rare Reserve. Of course, you would not desecrate these fine old whiskies with soda. They should be drunk straight or with a tiny touch of water.

May I urge you, if you have always preferred the milder blends, to try just once a bottle of the pure, unblended smoky Highland brew—genuine *uisge-baugh*. It's scarce, expensive, but worth the experiment. At first it will seem rich, smoky, rather heavy, but give it time and you will understand why the old Highlanders relied on it to ward off chills. Try it as an after dinner drink. Here are some labels to look for: Glen Grant Glenlivet; Smith's Glenlivet; Glen Farclas.

If you prefer a sweeter drink, the liqueur Drambuie is made with a Scotch whiskey base. The makers of Chartreuse suggest you blend an equal amount of their product, either green or white, with Scotch for a fine after dinner drink.

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## HOW TO TELL A KITCHEN FROM A CUISINE:

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By Ogden Nash

Every time the menu lists *bleu* cheese I want to  
order *fromage* blue,

Don't you?

Yet when they call it *bleu* cheese I suppose they  
are right,

Because *bleu* cheese differs from blue cheese because  
it is usually white.

I must read up on this matter in the cheese cook book,  
Which clutters up our kitchen along with the fish cook  
book, the game cook book, the wine  
cook book, the Colonial cook book,  
the French cook book, the Eskimo  
cook book and the Siamese cook book.

Yes, in our kitchen there are everywhere you look books,  
There may be a stove, but you can't see the cook box for  
the cook books.

You know the way some larders are full of potatoes and  
lentils and beans?

That's the way ours is full of recipes clipped from  
newspapers and magazines.

Having perused this mass of culinariania I have one  
hope that is definite;

I hope we will always have a kitchen, but I hope I  
will never be the chef in it.

Because my few attempts to emulate Clementine Paddleford  
or Brillat-Savarin,

They have resulted in results something less than  
mouth-waterin', or slaverin.

If there is one element of cookery I deplore,

It is that when you go to cook, the recipe suddenly  
calls for a roux or a stock or some-  
thing that should have been started  
the day before.

I attribute the brilliance of Gian-Carlo Menotti

To the fact that he has never tasted my manicotti,

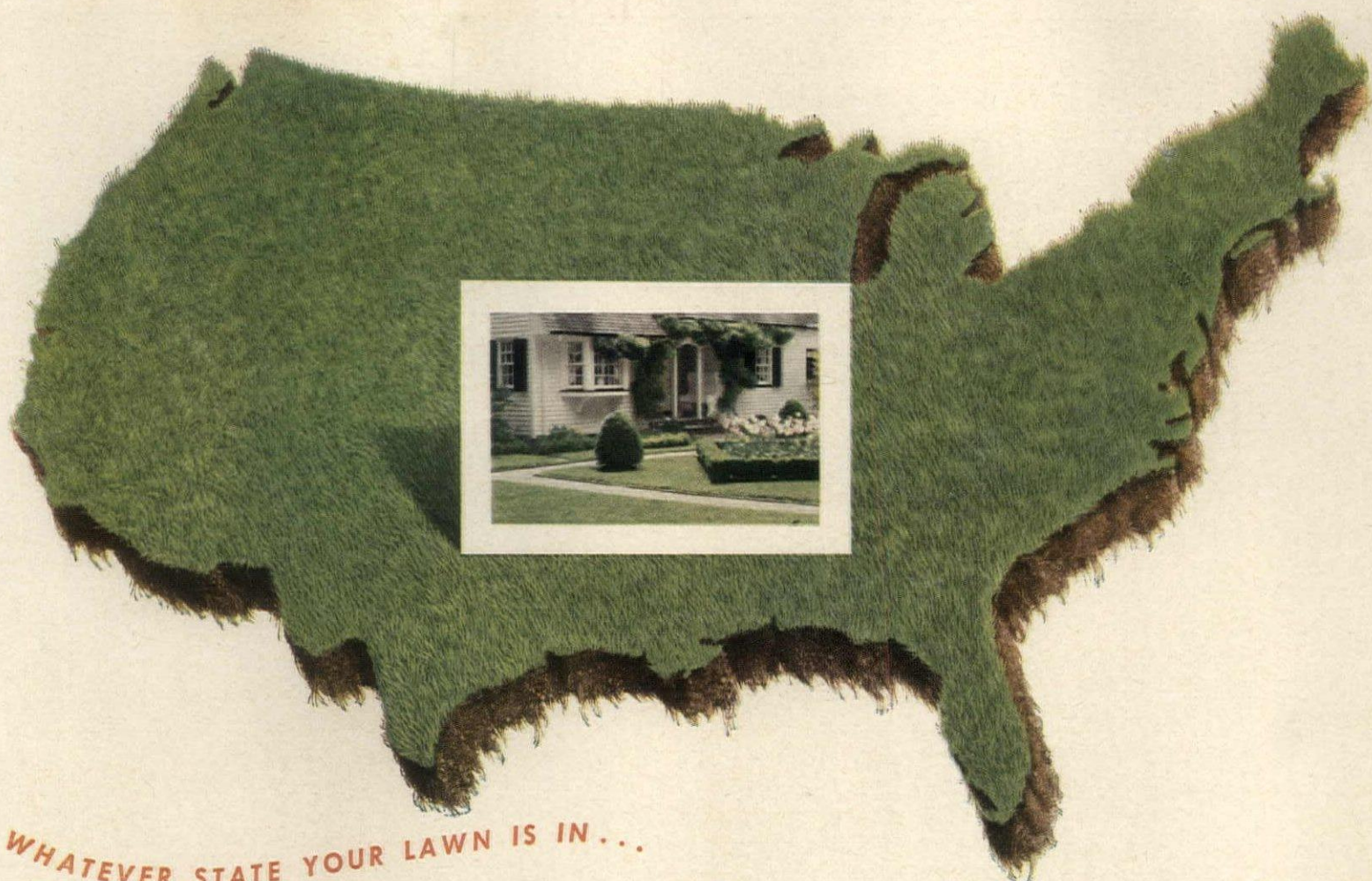
Because my ignorance is so profound

That I don't know whether manicotti should be rectangular  
or round.

In this respect even my limited knowledge of money is  
preciser;

I know that the round kind is nice but the rectangular  
kind is much nicer.





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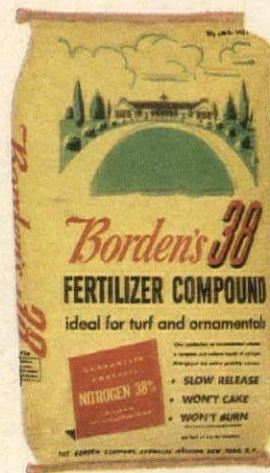
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# H&G'S DICTIONARY OF COOKING TERMS

*With this issue, we mark the first anniversary of the new H&G cook book series. This handy reference to words and phrases used in the recipes is designed to be clipped and kept in your cook book binder.*

**Acidulated water.** Water with lemon juice or vinegar added in ratio of 1 tablespoon to 2 or 3 cups water.

**A la king.** Food, usually chicken, prepared in a rich cream sauce.

**Al dente.** Italian term for spaghetti cooked until done but "firm to the tooth."

**Amandine.** With almonds.

**Antipasto.** Italian appetizer assortment.

**A point.** French term. Cooked just to the point of being done.

**Aspic.** A clear, savory jelly used in moulds or to garnish cold dishes.

**Au beurre.** French term. Cooked in or with butter.

**Au gras.** French term. Cooked in a rich meat sauce or gravy.

**Au gratin.** French term. A dish with a browned topping of grated cheese or breadcrumbs or both.

**Bake.** To cook by dry (oven) heat.

**Bain Marie.** French cooking utensil. A bath of heated water in which pans are set to keep food warm without further cooking. For small amounts, a double boiler will serve.

**Barbecue.** To broil or roast on a grill or spit over charcoal. To cook with a barbecue sauce. A meal of barbecued food.

**Bard.** To cover breasts of birds with thin slices of bacon or salt pork to keep them moist without basting while roasting.

**Baste.** To drip or spoon fat, liquid or pan juices over roasting food.

**Batter.** Semi-liquid mixture that may include flour, water, milk, eggs, butter. A coating for fried food. A cake or pancake mixture.

**Beard.** To remove "beards" of mussels with a sharp knife.

**Beat.** To blend or whip with a wire whisk, rotary beater or electric mixer, using an over-and-over or circular motion.

**Beignets.** French word for deep-fried, batter-coated food. Fritters.

**Beurre manié.** French term. Flour and butter, kneaded into small balls and added to liquid mixtures as a thickening agent.

**Beurre noir.** French term. Butter heated until dark brown, used as a sauce.

**Bien fatigué.** French term. A salad of greens tossed until limp, or with a hot dressing.

**Bind.** To make a mixture hold to-

gether by adding eggs, melted butter, or other liquid.

**Bisque.** A thick cream shellfish or game soup, sometimes a puréed vegetable soup.

**Blanch.** From the French *blancher*, to whiten. Blanching has two purposes: to make skins of fruit or nuts easily removable by steeping them in boiling water for a few minutes; to reduce strong flavor or color of foods such as vegetables by immersing them briefly in water at boiling point, off the fire.

**Blaze.** To pour warmed brandy or liqueur over food and ignite.

**Blend.** To mix ingredients together until well combined and smooth.

**Boil.** To cook in liquid at boiling temperature (reached when bubbles rise to the surface and break). At sea level boiling point is 212° F; it decreases 1° for every 500 feet of altitude. At high altitudes, food takes longer to cook. Boiling point increases under pressure of steam, as in a pressure cooker.

**Bombe.** Ice cream with a flavored mousse-type center, shaped in a bombe or melon mould.

**Bone.** To remove bone from meat or fowl. A sharp-pointed boning knife is best for this.

**Bouillon.** A clear, strained soup or stock made from beef, veal or fowl cooked with vegetables, seasonings.

**Bouillon cube.** Concentrated, dehydrated form of bouillon, reconstituted by addition of hot water.

**Braise.** To brown in fat, cook gently, covered, in a little liquid in order to preserve juices. In the classic French method, the dish is lined with a layer of sliced vegetables and bacon.

**Bread.** To roll in fine bread-crumbs.

**Bread crumbs.** Soft bread crumbs, made of crumbled white bread, are used in cooking, for stuffings, etc. Dry bread crumbs, used to coat foods before sautéing or frying, are made of toasted bread or bought in cans.

**Brine.** A strong salt and water solution used for pickling.

**Brioche.** A soft French roll.

**Broil.** To cook over or under direct heat, as in barbecuing, grilling.

**Brown.** To cook in a little fat at high heat until brown, sealing juices.

(Continued on next page)

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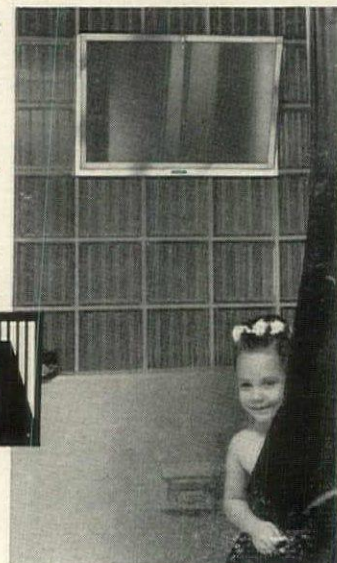
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## H&G'S DICTIONARY

**Bruise.** To crush in a mortar or a grinder.

**Brulé, Brulée.** French word meaning burnt, applied to caramelized sugar on cream dessert: *crème brûlée*.

**Brush.** To spread with a light coating of beaten egg or butter.

**Canapé.** A small appetizer of bread or toast topped with a savory mixture.

**Candy.** To preserve by boiling with sugar, which forms a hard coating.

**Capon.** A chicken emasculated to increase size and tenderness.

**Caramel.** Liquid burnt sugar used for coloring and flavor.

**Caramelized.** To melt sugar slowly until it turns brown and sticky.

**Chapon.** A small cube of stale French bread rubbed with garlic and tossed with the salad greens to add a hint of flavor.

**Chill.** To keep in a refrigerator until cold but not frozen.

**Chop.** To cut into small pieces.

**Choux paste.** Cream-puff pastry made over heat in a saucepan.

**Clarified butter.** Melted butter, strained or skimmed if necessary to remove scum or sediment.

**Clarify.** To clear clouded liquid, such as aspic or bouillon, by first heating gently with white of egg (sometimes raw minced beef is added), then straining through a cloth.

**Coat.** To dip in flour, bread crumbs or other dry mixture before frying.

**Coat the spoon.** The stage reached in cooking when a liquid mixture is thick enough to adhere in a thin layer to the stirring spoon.

**Combine.** To mix together two or more ingredients.

**Compote.** Sweetened, stewed fruits.

**Consommé.** Clarified bouillon or stock.

**Core.** To remove the center of fruit or vegetables, leaving the rest intact.

**Court bouillon.** A simmered stock of white wine, water, herbs, sometimes fish bones and vegetables, used as a poaching liquid in fish cookery. Many variations.

**Cream.** To work or beat shortening or a mixture of ingredients, until consistency is soft and creamy.

**Crêpes.** Thin French pancakes.

**Crimp.** To gash around the edges with a sharp knife. Crimping prevents fat of meat curling during broiling, firms the flesh of fish.

**Crisp.** To restore texture to vegetables or salad greens by soaking in ice water. To heat bread or dry cereals in the oven until firm.

**Croissants.** Rich, flaky, crescent-shaped French rolls.

**Croquettes.** Chopped or ground cooked foods bound with egg or sauce, formed into shapes, coated and fried.

**Croûte.** French word for a pastry crust in which food is baked *en croûte*.

**CROUTONS.** Fried or toasted bread cubes, used as a garnish.

**Crumble.** To break into small pieces with the fingers.

**Cube.** To cut into small dice.

**Cure.** To preserve meat with salt, often allied with smoking process.

**Cut.** To chop or slice.

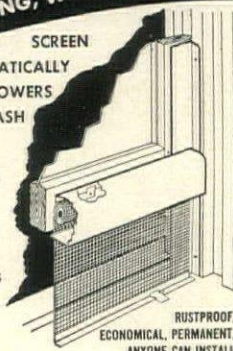
**Cut and fold.** To blend an ingredient with a liquid mixture by first turning the spoon sideways in a cutting motion as the two are combined, then lifting the mixture from the bottom and folding it over the top until all is mixed.

**Cut in.** To amalgamate shortening with flour by working it in with a pastry blender or two knives.

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## OF COOKING TERMS (Continued)

**Deep fry.** See "French fry."  
**Deglaze.** To remove the dark, clinging particles from pan in which meat has browned by dissolving them with added liquid.  
**Demi-glace.** Rich brown gravy reduced by rapid boiling to a sauce.  
**Devil.** To prepare with hot seasoning or sauce.  
**Dice.** To cut into small squares.  
**Dilute.** To thin by adding liquid. To diminish strength or flavor of a liquid mixture.  
**Dissolve.** To melt or liquefy.  
**Dot.** To scatter small pieces of an ingredient such as butter over the surface of food, before cooking.  
**Dough.** Spongy mixture of flour, liquid and other ingredients, thick enough to knead.  
**Drain.** To strain liquid from solid food.  
**Draw.** To remove entrails of poultry, game. To eviscerate.  
**Drawn butter.** Same as clarified butter.  
**Dredge.** To coat with flour or sugar.  
**Dress.** To trim and clean fowl for cooking. To prepare for the table by garnishing.  
**Drippings.** Fat which has become separated from meat or fowl and liquefied during cooking.

**Dumplings.** Balls of dough or finely minced fish, fowl or meat which are poached and served as garnish. Food baked or steamed in a dough crust, such as apple dumplings.

**Dust.** To sprinkle lightly with a dry ingredient such as flour, sugar.

**Duxelles.** A finely chopped mushroom garnish used in fish cookery.

**Eclair.** A choux paste confection filled with flavored cream and topped with chocolate fondant icing.

**En brochette.** French term for food broiled on a skewer.

**En papillote.** Baked in paper. The original French method was to encase food in oiled paper wrapping but now aluminum foil is substituted.

**Essence, Extract.** A concentrated flavoring.

**Eviscerate.** Same as draw.

**Farce.** French for forcemeat.

**Fat.** Generic term for butter, margarine, lard, vegetable shortenings, also rendered drippings of meat, fowl.

**Fillet, Filet.** To remove the bone.  
 (Continued on next page)

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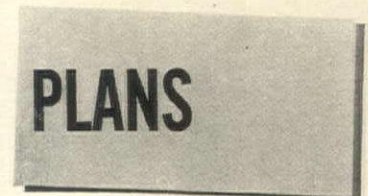
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## DICTIONARY

(Continued)

Boneless piece of meat or fish.  
**Filter.** To strain liquid through several thicknesses of cheesecloth.  
**Fines herbes.** A mixture of chopped fresh or dried herbs such as chives, parsley, basil.  
**Finish.** To prepare a dish for the table by garnishing.  
**Flake.** To break into small pieces with a fork.  
**Flambé.** French word for blaze.  
**Foie gras.** Goose liver paté.  
**Fold.** To lift mixture in an overlapping motion from one side of the bowl to the other.  
**Fold in.** To incorporate a light mixture, such as beaten egg whites, with a heavier one without loss of air bubbles by blending it in with a spoon, using an up and over action.  
**Fondant.** A slightly granulated sugar paste, kneaded until smooth.  
**Fondue.** A dish of melted grated Swiss cheese, white wine.  
**Force meat.** A seasoned stuffing. A mixture of finely minced or pounded meat, fowl, game or fish used as stuffing or cooked separately for garnish.  
**Frappé.** French for frozen. A cordial served over cracked ice. Sweetened fruit juice frozen to a mush.  
**Freeze.** To chill in freezing compartment until solid.  
**French fry.** To cook in deep hot fat until brown and crisp.  
**Fricassee.** To cook by braising. Mostly applied to chicken or veal stewed in white or brown sauce or stock.  
**Fritters.** Batter-dipped, French-fried food.  
**Frizzle.** To fry in hot fat until edges curl.  
**Frost.** To cover with sugar icing.  
**Fry.** To cook in hot fat or oil on top of the range.  
**Fumet.** French term for a concentrated fish or meat stock.

**Garnish.** To decorate a dish by adding small amounts of food or herbs for color or flavor.  
**Giblets.** The internal edible parts of a fowl (heart, liver, gizzard, etc.) used for stock and gravy.  
**Glacé.** French word for iced, glazed or frozen foods.  
**Glace de viande.** French term for concentrated meat glaze made by reducing strong brown stock to jelly-like consistency, used to flavor and color.  
**Glaze.** A thin coating of syrup, gelatin or aspic. The brown particles left in a pan in which meat or poultry has roasted. To brown the sauce masking a dish in the oven or under the broiler.  
**Grate.** To reduce to particles by rubbing on or grinding in a grater.  
**Gravy.** Meat juices diluted with

(Continued)



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water and thickened with flour.  
**Grill.** To cook under or over direct heat. To broil.  
**Grind.** To put through a food chopper. To reduce to small particles or powder in a mortar with a pestle.  
**Grease.** To rub the inside of a dish, mould or baking pan with fat so as to prevent food sticking to it.

**Hang.** To age game or meat by hanging in a cool unrefrigerated place.  
**Hash.** A baked or sautéed dish of chopped meat or vegetables.  
**Hors d'oeuvres.** French appetizer course. An assortment of small portions of meat, fish, egg, vegetables.

**Ice.** To chill in a refrigerator or over ice. A smooth mixture of frozen sweetened fruit juice. To frost.

**Icing.** Sugar frosting.

**Infusion.** Liquid drawn off tea, coffee, herbs which have steeped in boiling water.

**Julienne.** Food cut in long, thin strips.

**Knead.** To work a mixture with the hands, using a folding and pressing motion, until it is smooth and spongy.

**Lard.** To insert thin strips of salt pork or fat bacon (lardoons) into lean meat to keep it moist. A long strip of the lardoon is placed in the open end of a special larding needle. The needle point is inserted into the meat at right angles to the grain and the lardoon drawn through with a turning motion. Loose ends are cut off at the surface of the meat. Meat or poultry may also be larded by laying strips of fat on the surface (see bard).

**Leaven.** To raise by adding a lightening agent such as yeast, baking powder, eggs.

**Legumes.** Vegetables of pod family: peas, beans, lentils.

**Liaison.** French for a flour mixture, egg yolks, or cream used to thicken or bind sauces, soups, etc.

**Line.** To cover the inside of a mould or baking dish with waxed paper, crumbs, etc. before adding food to be cooked.

**Liquor.** Liquid released from shells of oysters, clams, as they open. Liquid extracted from a food during cooking.

**Macedoine.** A mixture of fruits or vegetables.

**Macéré.** French word meaning steeped in wine or pickled.

**Marinade.** A seasoned liquid mixture, usually containing oil and an acid such as wine or vine-



gar. in which food is soaked to add extra flavor or to tenderize.

**Marinate.** To soak in a marinade or French dressing for the required time—from a few hours to several days, according to the recipe.

**Marrons glacés.** Candied chestnuts, often packed in syrup.

**Marrow.** The soft fatty substance found in the cavity of meat bones.

**Mash.** To reduce to a pulp with a fork or potato masher.

**Mask.** To cover completely with sauce, mayonnaise, gelatin, etc.

**Meat glaze.** The same as *glace de viande*. Bovril and B-V are commercial versions of this beef extract.

**Melt.** To liquefy by heat.

**Meringue.** Egg whites stiffly beaten with sugar.

**Mill.** To beat to a froth with a whisk or beater. This prevents scum forming on hot milk drinks such as chocolate, during heating.

**Mince.** To chop finely or put through a mincer or press.

**Mirepoix.** French word for a preparation of chopped vegetables, fat and seasoning put in the dish in which meat or poultry is to be braised, to add flavor.

**Mix.** To blend different ingredients by beating or stirring.

**Moisten.** To add a small amount of liquid.

**Mould.** To shape in a mould. A gelatin-stiffened mixture set in a mould.

**Mollet.** French word applied to eggs which are soft-cooked, peeled and used whole in certain dishes.

**Mortar.** A deep bowl of marble, wood, ceramic in which ingredients are crushed with a pestle.

**Mousse.** A frozen dessert of flavored gelatin and whipped cream.

A moulded dish of minced food and cream, stiffened with gelatin.

**Mull.** To heat an alcoholic beverage, such as ale, with sugar and spices.

**Pan broil.** To cook uncovered in a skillet with little or no fat, pouring off any fat rendered from food.

**Pan fry.** To cook in a skillet in a small amount of fat.

**Parboil.** To boil until partially cooked. Cooking is usually then completed by some other process.

**Pare.** To remove the skin of fruit or vegetables with a knife or parer.

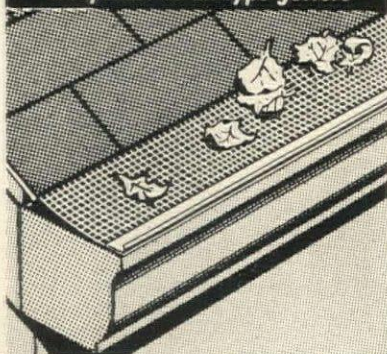
**Parfait.** A frozen sweetened cream and egg dessert. Ice cream, fruit and whipped cream dessert served in a tall glass.

**Pass through.** To rub food through a sieve.

**Pasta.** Italian cereal products: macaroni, spaghetti, noodles, etc. (Continued)

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**Paste.** A mixture of flour and water. A food made smooth by evaporating and grinding, as almond paste.

**Pastry.** A stiff dough of flour, water, fat, etc. used for pie crust, patty shells. Pastry can be various kinds, i.e.: short pastry, pie pastry, puff pastry, choux pastry.

**Paté.** Seasoned liver paste.

**Peel.** To remove outer peel, skin, or shell with the fingers or a knife.

**Pickle.** To preserve in brine or vinegar.

**Pipe.** To decorate with a mixture forced through the nozzle of a pastry tube.

**Pit.** To remove kernel of fruit.

**Pinch.** An amount less than 1/8 teaspoon. As much as can be taken up between the thumb and index finger.

**Plump.** To soak in water until soft and swollen, as dried fruit.

**Poach.** To simmer in liquid just below boiling point, 205-210° F.

**Potato starch.** Flour made from potatoes which can be used as a thickening agent in place of flour.

**Pot roast.** To cook a meat roast slowly in a covered pan on top of the range with a little liquid.

**Pound.** To beat or grind with a heavy implement such as a meat mallet or a pestle.

**Prick.** To pierce the surface with a fork or point of knife.

**Preheat.** To heat oven to selected temperature before using.

**Purée.** To force through a sieve or food mill or reduce to pulp in a blender.

**Quenelles.** Force meat dumplings, poached and often used as garnish.

**Ragoût.** A rich brown stew.

**Ramekin.** A small individual baking dish.

**Rechauffé.** French for reheated.

**Reduce.** To cook until mixture becomes diminished in quantity and concentrated. Liquid mixtures are rapidly boiled until reduced to desired consistency.

**Render.** To free animal fat from connective tissue by heating it until liquid fat can be strained off.

**Rice.** To force food, such as boiled potatoes, through a fine sieve or ricer to give a light, fluffy consistency.

**Roast.** To cook uncovered in an oven, or in hot embers, ashes etc.

**Roe.** Fish eggs.

**Roll out.** To spread thin with a rolling pin.

**Roll up.** To fold over and over, jelly-roll fashion.

**Roux.** A mixture of butter and flour cooked to a smooth paste in (Continued on next page)

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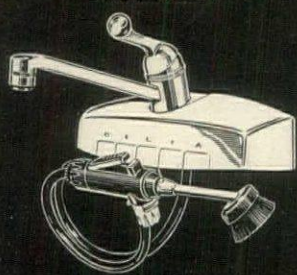


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## DICTIONARY

(Continued)

a saucepan and used as a thickening agent. A white roux is cooked for just long enough to take away the raw taste of the flour, a brown roux until the mixture turns a light brown.

**Sauté.** To brown quickly in a little oil or butter on top of the range.

**Scald.** To pour boiling water over food. To heat liquid, such as milk, until almost boiling—the point when tiny bubbles start to form around the edge.

**Scallop.** To bake in a cream sauce, topped with crumbs.

**Score.** To make gashes in the surface. Fat around meat is scored to prevent its curling.

**Scrape.** To remove the outer skin of vegetables by scraping with the blade of a paring knife.

**Sear.** To brown the surface of meat at a high temperature, either in the oven or in a little fat on top of the range.

**Season.** To add salt and pepper, or other seasonings, to food.

**Seed.** To remove seeds from vegetables such as tomatoes, cucumbers.

**Shallot.** A small brown onion with a strong but mellow flavor.

**Shirr.** To cook whole eggs with cream or crumbs in a dish.

**Shortening.** Cooking fat.

**Shred.** To slice in small strips.

**Sieve.** To put or rub through a strainer or sieve.

**Sift.** To separate coarse from fine particles in dry ingredients by shaking through a sieve.

**Simmer.** To cook in liquid below boiling point, about 185°F. The liquid should do no more than move gently with bubbles forming below the surface.

**Singe.** To burn off the down or hairs from plucked game or poultry with a flame, taking care not to char the skin.

**Skewer.** A long wood or metal pin used to hold fowl or meat in position for cooking. To pierce with or thread on a skewer.

**Skim.** To remove fat or other floating matter from surface of liquid with a spoon or skimmer. fish, poultry, etc., leaving the rest intact.

**Sherbet.** Fruit ice to which white of egg or milk is added.

**Slivered.** Cut into tiny shreds.

**Soak.** To leave food in a large amount of liquid until it is thoroughly wet.

**Soufflé.** A baked or chilled main dish or dessert made light and fluffy by the incorporation of stiffly beaten egg whites (if baked) or whipped cream (if chilled).

**Spice.** To add seasonings or condiments to give flavor.

(Continued)

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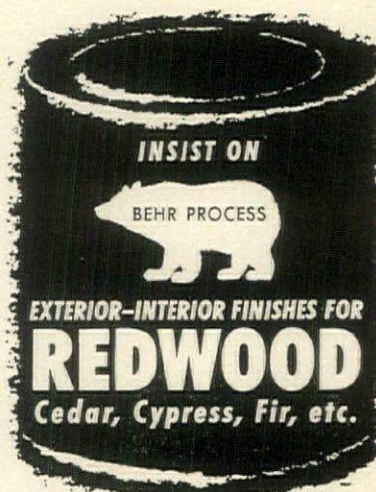
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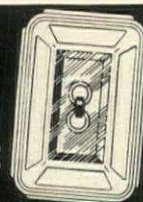
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**Spit.** To impale on a spit for barbecuing or roasting.

**Steam.** To cook food in steam or over boiling water. Steam may be applied directly to the food, as in a perforated steamer or a pressure cooker or to the utensil containing the food, as in a double boiler.

**Steep.** To stand food in water below boiling point in order to extract flavor or color.

**Sterilize.** To kill bacteria by steam, dry heat or boiling water at high temperatures.

**Stew.** To cook in liquid to cover at simmering temperature.

**Stir.** To blend without beating by mixing with a spoon in a circular motion.

**Stock.** The liquid strained from cooked meat, fish, vegetables, etc.

**Strain.** To remove liquid from solid food. To purée by putting through a strainer.

**Stud.** To force flavoring or garnish into the surface of food, as a ham is studded with cloves.

**Stuff.** To fill with forcemeat or other desired mixture.

**Stuffing.** A seasoned filling.

**Suet.** The hard, fatty tissue surrounding the kidneys of animals, often rendered to liquid fat.

**Swirl.** To rotate liquid in a pan to loosen clinging particles of cooked food.

**Tenderize.** To break down tough connective tissue in meat either by marinating, pounding with a meat mallet or sprinkling with a commercial meat tenderizer.

**Thicken.** To add flour, cornstarch, egg yolk or other thickening agent to a liquid mixture.

**Thin.** To dilute a mixture.

**Toast.** To brown bread by direct heat or in an oven.

**Toss.** To mix with light strokes, lifting with a fork and spoon. To flip in the air.

**Trim.** To cut away unwanted or unsightly parts of food before or after cooking. To shape.

**Truss.** To tie wings and legs of a bird to the body by means of skewers and string so that it keeps its shape during cooking.

**Try out.** The same as to render.

**Turn.** To flip over or reverse food during cooking process. To trim vegetables into small shapes for garnish.

**Water jacket.** Shallow pan of hot water in which a mould or dish of food is set to bake.

**Whip.** To beat rapidly with a whisk, beater or mixer in order to incorporate air in foods such as eggs, cream, jelly, producing expansion.

**Work.** To knead or mix slowly.

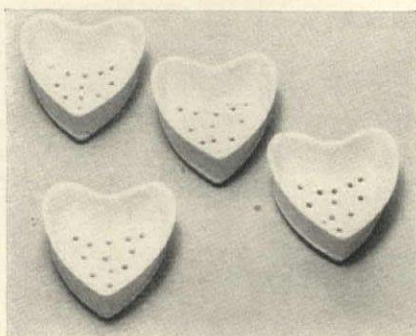
**Zest.** Oily, colored exterior skin of citrus fruit, used for flavor.

END



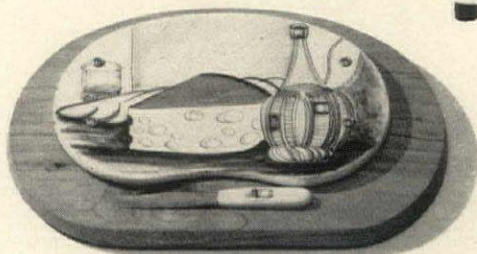
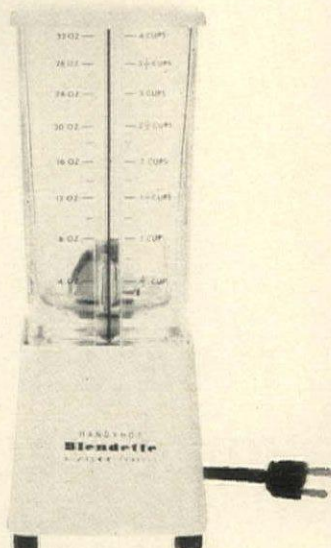
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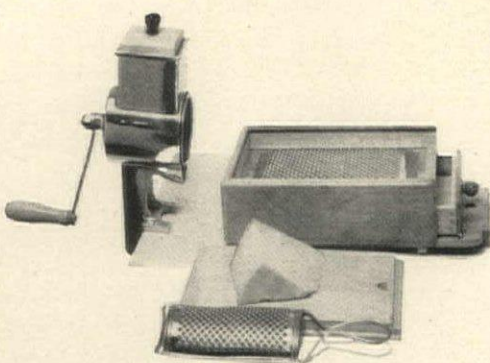
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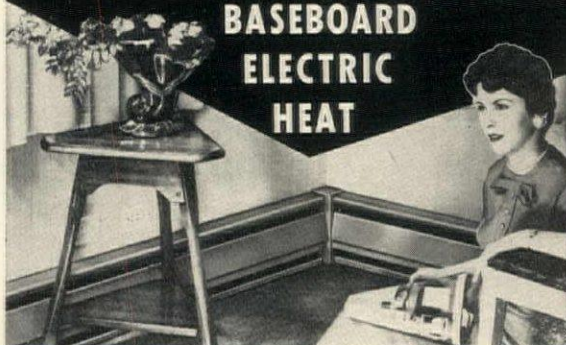
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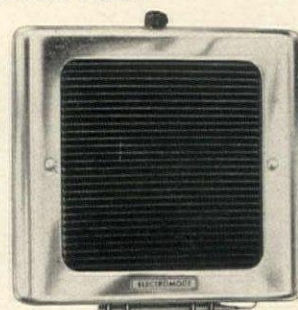
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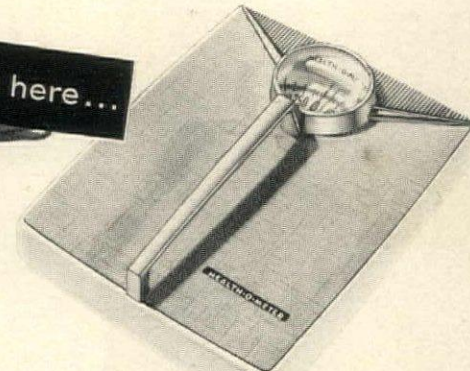
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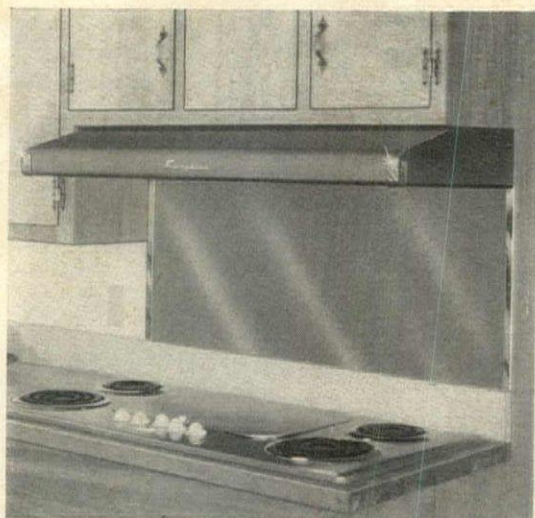
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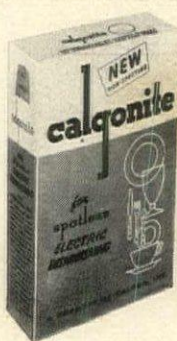
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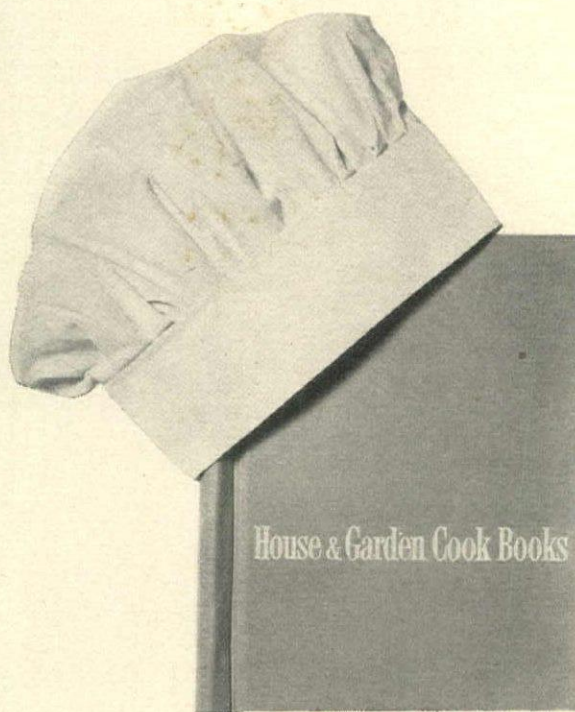
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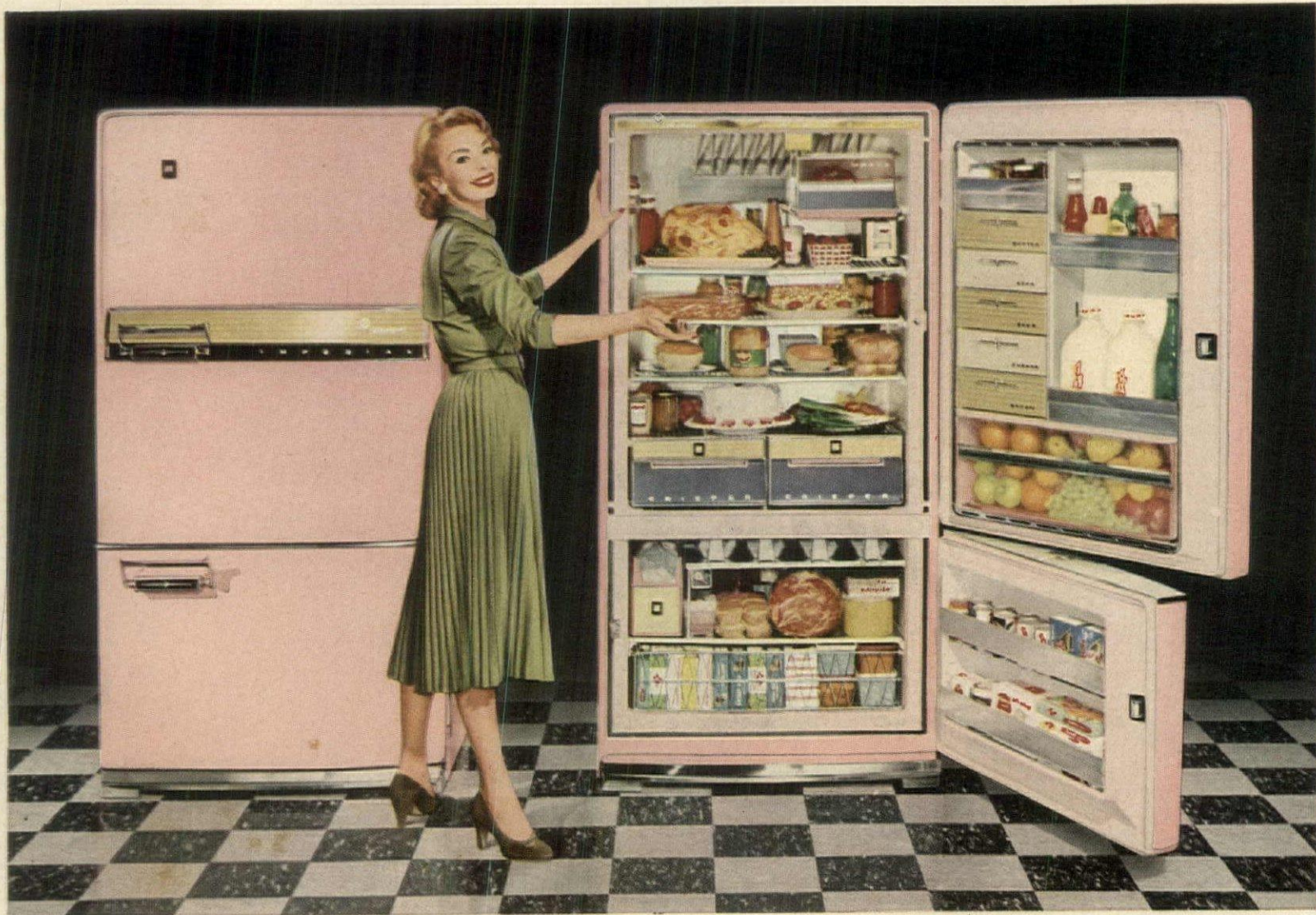
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HOUSE & GARDEN'S Cheese Cook Book





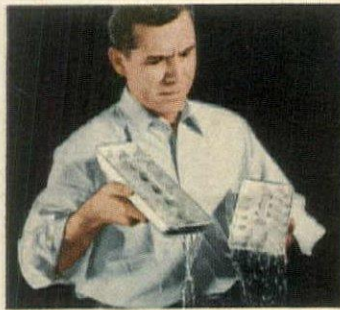
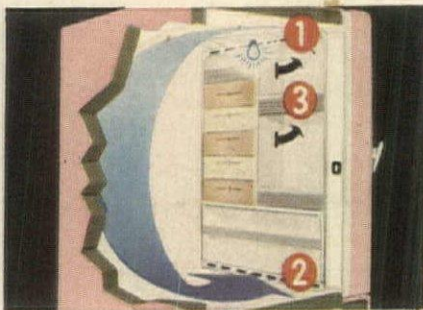


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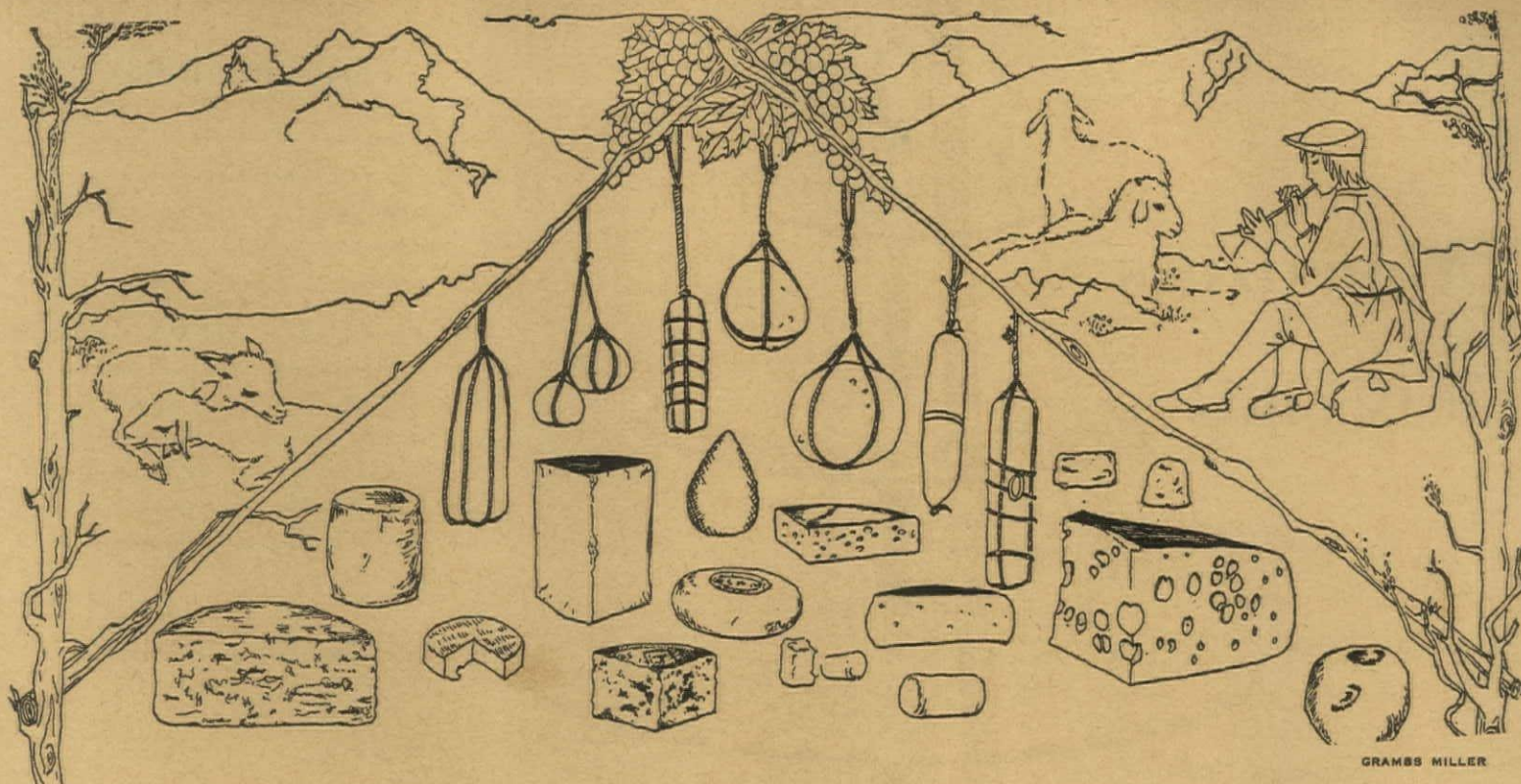
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# HOUSE & GARDEN'S Cheese Cook Book

By HELEN EVANS BROWN

Dean Swift, to whom bachelor's fare was "bread and cheese and kisses," and Robert Louis Stevenson's Ben Gunn, who not without feeling remarked, "Many's the long night I've dreamed of cheese—toasted, mostly," can be numbered among the historic and fictional admirers of this venerable and versatile food. Zoroaster, the Persian mystic of 600 B. C., was perhaps its greatest advocate. He lived on nothing but cheese for thirty years in the belief that it would ward off old age. Boccaccio, author of the *Decameron*, tells us that 14th century Italian cooks who had a particular talent for macaroni-making were rewarded with all the Parmesan they wanted. The Greeks trained their Olympic athletes on cheese, averring it had been invented by the son of Apollo and so had divine powers. Actually, the origin of cheese was more mundane than miraculous.

Wherever there were milk-giving animals (sheep, cows, goats, camels, even yaks, reindeer and water buffalos) tame enough to submit to man's pilferage, there was some form of cheese, the by-product of curdled milk. More esoteric cheeses were the result of accident or experiment. Roquefort cheese, made from ewe's milk by the monks of Conques as early as 1070, is said to have been the inspired blunder of a shepherd boy who left his cheese sandwich in a cool, humid limestone cave and found it, months later, green with mold and ripely flavored. Camembert was the invention of Madame Harel, a Normandy innkeeper. It earned her a kiss from Napoleon and a statue in her native town. Cheese-making is one art at which monks and women seem to excel—perhaps because it requires saintly patience and tireless nursing (Mrs. Masson, an English-

woman famed for her Stiltons, said, "Stiltons, with the exception that they make no noise, are more trouble than babies.") This homely art once flourished in the dairies and kitchens of Europe and America but now it is big business all over the world. The bewildering array of contemporary cheeses (there are over 500) and the ways in which they may be eaten, cooked and uncooked, often daunts the novice.

Cheeses can be divided into six main categories: hard; semi-soft smooth; semi-soft crumbly; firm; soft and ripened; fresh and soft. Hard cheeses such as Parmesan are mostly grated for cooking. Semi-soft smooth cheeses—Port du Salut, Taleggio, Münster—are eaten with fruit at the end of a meal, or with beer as a snack. Crumbly cheeses, the blue-veined Roquefort, for example, are fine eating and give a tang to salad dressings and canapé spreads. Firm cheeses with a definite but not overriding flavor—Swiss, Cheddar—are the heart of cheese soufflés and entrées, as well as good to eat alone. The soft, ripened cheeses—Brie, Liederkranz, Camembert—are the strongest. Soft, fresh cheeses—cottage cheese, ricotta, cream cheese, mozzarella—have a short life and a creamy blandness that blends smoothly with cooked desserts and entrées. All cheeses to be eaten in their natural state (except cream and cottage) taste best when they have been *chambré-ed*: allowed to stand at room temperature for two or three hours. No one need be a stranger to the delights of cheese. There is one to suit every palate and preference. Like the robust character in *The Merry Wives of Windsor*, we can enjoy the delightful prospect of the perfect end to dinner: "there's pippins and cheese to come."



# Appetizers & Breads



## Sapsago Puffs

### Choux Paste Shells

*1/4 cup butter  
1/2 cup boiling water  
Few grains salt  
1/2 cup all-purpose flour  
2 eggs*

Melt butter in boiling water. Add salt, then stir in flour all at once. Stir over heat until the dough leaves the sides of the pan. Cool slightly, then beat in eggs, one at a time. Drop by teaspoonfuls on buttered cookie sheets, and bake at 375° until there are no beads of moisture showing. Cool, slit sides, and fill.

### Filling

Blend together 1/2 cup grated Sapsago cheese, 1/4 pound of butter, and 1 1/2 cups of grated Gruyère cheese. This is enough to fill 30 to 36 small shells.

## Seeded Cheese Straws

*2 teaspoons salt  
4 cups flour  
1/2 cup butter  
1/2 cup lard  
Water  
12 ounces sharp Cheddar cheese  
3 tablespoons butter  
Dash of cayenne  
1 egg  
1 tablespoon water  
Sesame, caraway, poppy, celery, and dill seeds.*

Make pastry with the first five ingredients roll into a ball, and chill. Grate the cheese, mix with the 3 tablespoons of butter and the cayenne, and work smooth. Roll the

pastry in a large rectangle, spread with the cheese mixture, and fold in thirds. Again roll thin and fold in thirds. Repeat the process a third time and chill. Roll out 1/4" thick and cut in strips about 1/4" wide and 3" long (shorter or longer, if you prefer). An easy way to do this is to use a ruler and a pastry or ravioli wheel. Brush the straws with the egg, which has been slightly beaten with the tablespoon of water, and sprinkle with the seeds of your choice. Arrange on cookie sheets, chill again, and bake in a 400° oven until puffed and brown. This recipe will make around 200 cheese straws to serve with drinks, soups or salads. They can be frozen.

## Cocktail Cheese-Potato Balls

*2 cups riced potatoes  
2 tablespoons grated Parmesan cheese  
Choux paste*

Make a batch of choux paste (see recipe for Sapsago Puffs) but do not bake. Combine the dough with the riced potatoes, loosely packed. Mix in the grated Parmesan cheese and salt to taste. Chill mixture, then form into marble-sized balls, pressing a tiny cube of cheese into the center of each. Roll in flour and fry in butter until nicely browned on all sides. Serve on picks, as an appetizer. Makes 4 dozen balls approx.

## Cheese Puff Balls

*2 egg whites  
1/4 lb. grated Parmesan cheese  
1/4 teaspoon salt  
1/8 teaspoon dry mustard  
Fine crumbs*

Beat the egg whites until stiff. Combine the grated Parmesan cheese, salt, dry mustard, and mix into the egg whites. Form into balls the size of large Concord grapes, then roll in fine crumbs. Fry in deep fat (385°) and drain on crumpled paper towels. Serve speared on toothpicks. Makes about 18 balls.

## Ham and Cheese on Rye

Mix 1/4 lb. grated Swiss cheese with one well beaten egg and 1 teaspoon grated onion. Toast small rounds of rye bread (cocktail loaf) on one side, and spread other side with mustard-flavored butter. Top with a round of ham, cover with the cheese mixture, and put under the broiler until puffy and brown. Serve at once. Makes about 18.

## Stuffed Edam

Cut the top from an Edam cheese, and carefully scoop out the insides. Mash the cheese thoroughly or put through the meat grinder. Mix it with 1/4 cup butter, 1/2 teaspoon dry mustard, a dash of Tabasco, 1/4 cup chopped stuffed olives and 1/4 cup minced green onion. Add enough beer to give the mixture a spreading consistency. Put the mixture back into the cheese shell and serve surrounded by crisp crackers.

## Chili Con Queso

*2 large onions  
1/4 cup butter  
#2 1/2 can solid-pack tomatoes  
2 cans peeled green chilis  
1 cup heavy cream  
1 lb. Monterey Jack cheese  
Salt*

Chop fine or grate the 2 onions and cook them in the butter until lightly colored. Add the tomatoes and the peeled green chilis, diced, and cook until thick. Cool, then stir in the cream and the Jack cheese cut in large dice. Add salt to taste, and cook gently until the cheese is only partially melted. This final step may be done in a chafing dish. Serve with fritos, toasted tortillas, tostados, or crisp crackers, as an appetizer,



or over toast as a luncheon or supper dish. Serves 6-8 as an entrée—up to 30 as an appetizer.

### Clam and Ham Balls

8-ounce package cream cheese  
8-ounce can minced clams  
 $\frac{3}{4}$  cup chopped ham  
1 tablespoon grated onion  
Minced parsley

Combine the cheese, clams, ham and onion. Form into balls, and roll in minced parsley. Makes about 18 balls.

#### VARIATION

Substitute  $\frac{3}{4}$  cup of ground cooked veal and 2 chopped anchovies for the ham.

### Liptauer

1 teaspoon chives or green onion  
8-ounce package cream cheese  
 $\frac{1}{4}$  cup butter  
1 teaspoon paprika  
2 teaspoons capers  
 $\frac{1}{2}$  teaspoon caraway seeds  
 $\frac{1}{4}$  teaspoon mustard

Chop the chives or onion and combine with the other ingredients. Pack into a mold or

bowl, and chill. Turn out and surround with thinly sliced pumpernickel bread.

### Liederkrantz Spread

1 cup Liederkrantz cheese  
3 ounce package cream cheese  
 $\frac{1}{4}$  cup Madeira  
Few grains salt  
1 clove garlic

Combine Liederkrantz cheese with the cream cheese, Madeira and salt. Mix in a bowl that has been rubbed with garlic, and allow to ripen for a day or two before serving with hot toasted crackers.

### Camembert Spread

1 whole ripe Camembert  
 $\frac{1}{4}$  cup butter  
2 tablespoons minced chives  
2 tablespoons minced parsley  
2 tablespoons minced capers  
1 teaspoon caraway seeds

Scrape the skin from a ripe Camembert, and mix it with the butter, chives, parsley, capers, and the caraway seeds, which have been crushed with a pestle in a mortar. Serve with hot toasted crackers, as an appetizer, or with salad.

### Herb Cheese

1 lb. sharp, well aged Cheddar  
 $\frac{1}{2}$  cup sherry  
 $\frac{1}{4}$  lb. butter  
3 tablespoons minced chives  
3 tablespoons minced parsley  
1 tablespoon minced tarragon  
Salt to taste  
Pepper or cayenne

Allow the Cheddar to stand at room temperature for several hours. Mash it and mix with sherry, soft butter, chives, parsley and tarragon. Season with salt and a little pepper or cayenne. If this is packed in pots and covered with melted butter, it will keep for some time in the refrigerator.

### Other Cheese Mixes

Mix together 1 lb. Cheddar cheese,  $\frac{1}{8}$  lb. butter, dash of Tabasco and  $\frac{1}{4}$  cup Jamaica rum.

Mix together 1 lb. Roquefort or blue cheese,  $\frac{1}{4}$  lb. butter and  $\frac{1}{4}$  cup cognac.

Mix together 1 lb. Cheddar cheese,  $\frac{1}{4}$  lb. butter, 1 teaspoon mustard and 1 cup finely chopped walnuts.

Mix together 1 lb. Gorgonzola cheese,  $\frac{1}{8}$  lb. butter,  $\frac{1}{4}$  cup chopped onion,  $\frac{1}{4}$  cup minced ripe olives and 1 jigger cognac.



### Pan Relleno (Stuffed Bread)

1 long loaf French bread  
1 cup grated Cheddar cheese  
 $\frac{1}{2}$  cup chopped onion  
3 tablespoons olive oil  
1 tablespoon vinegar  
 $\frac{1}{4}$  teaspoon oregano  
 $\frac{1}{4}$  cup chopped olives

Cut a slice from the top of the French bread, and scoop out some of the soft crumb. Mix together the cheese, onion, oil, vinegar, oregano and olives. Fill bread with this mixture, replace top, and wrap in foil. Bake at 350° for 20 minutes, or until well heated.

### Patio Cheese Bread

1 loaf French bread  
1 lb. Cheddar cheese  
 $\frac{1}{2}$  lb. butter

$\frac{1}{2}$  cup chopped green onions  
 $\frac{1}{2}$  cup chopped parsley  
Dash of Worcestershire

Split a loaf of French bread and spread both halves with the Cheddar cheese mixed with the butter, onions and parsley, and a goodly dash of Worcestershire. Heat in a 400° oven until the bread is hot and the cheese melted and brown.

### Filled Cheese Bread

1 package roll mix  
1 lb. Cheddar cheese  
 $\frac{1}{2}$  teaspoon salt  
Freshly ground pepper  
 $\frac{1}{2}$  cup minced parsley  
2 eggs

Make a batch of roll dough, using a packaged mix or your favorite recipe. Divide dough in half and roll into two ovals. Grate the cheese and mix with salt, pepper, pars-

ley and one egg, beaten. Put half of the cheese on each oval, spreading it the long way. Dampen edges with water and bring together at the top, pressing firmly together to make two long boat-shaped loaves with pointed ends. Allow to rise for half an hour, then brush with the remaining egg, beaten. Bake at 400° until nicely browned.

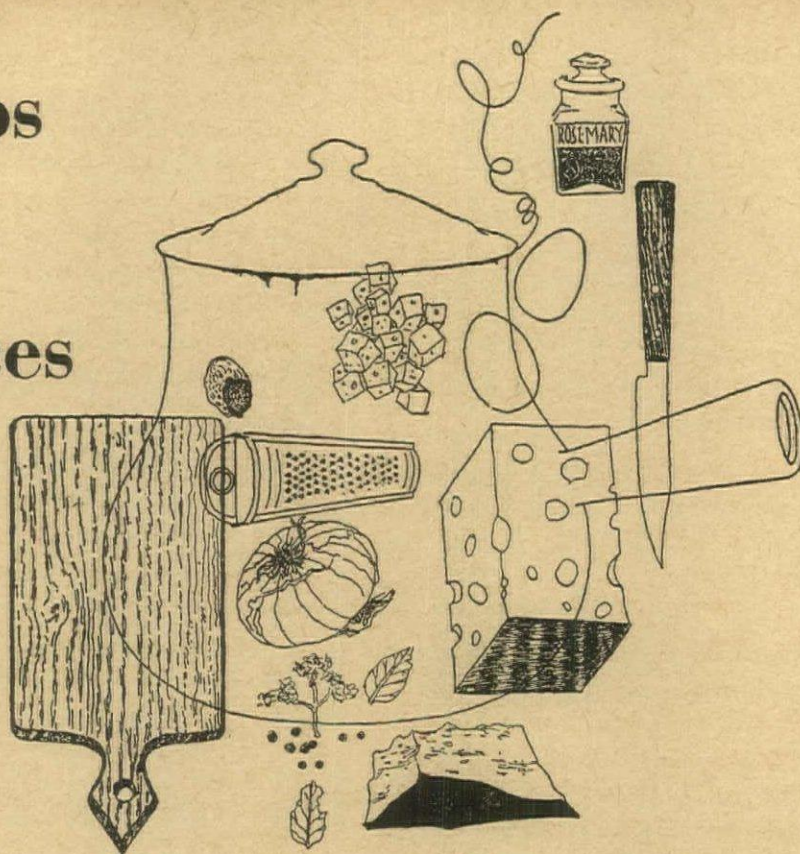
### Rice and Cheese Muffins

2 cups flour  
1 tablespoon sugar  
4 teaspoons baking powder  
1 teaspoon salt  
2 eggs, well beaten  
 $\frac{1}{2}$  cup milk  
 $\frac{1}{4}$  cup melted butter  
 $1\frac{1}{2}$  cups cooked rice  
Cheddar cheese

Combine flour, sugar, baking powder, salt, eggs, milk, butter and the rice. Stir just enough to mix the ingredients. Fill 12 large greased muffin tins  $\frac{2}{3}$  full. Put a  $\frac{3}{4}$ " cube of Cheddar cheese into each muffin, poking it down into the middle. Bake at 375° for 20 to 25 minutes. Makes 12 muffins.



# Soups and Sauces



## Helvetia Soup

- 1 cup chopped onion
- $\frac{1}{3}$  cup butter
- 6 cups finely diced dry bread
- 6 cups rich chicken stock
- 2 egg yolks
- 1 cup cream
- $1\frac{1}{2}$  cups grated Swiss cheese
- Salt, white pepper
- Grated nutmeg

Cook the onion in butter until lightly colored. Add diced bread and allow to brown, then pour in chicken stock. Simmer 8 or 10 minutes, and mix in an electric blender or force through a sieve. Combine the egg yolks, cream and cheese and add. Season to taste with salt, pepper and nutmeg, and heat gently before serving. (This soup may be thinned with chicken stock or milk, if desired.) Serves 8-10.

## Chicken Soup, Fromage

- 1 cup chopped onion
- 2 tablespoons minced ham
- 3 tablespoons butter
- 4 cups rich chicken stock
- 1 herb bouquet (parsley, rosemary, small piece bay leaf, 1 blade mace)
- 3 egg yolks
- 1 cup heavy cream
- 2 ounces freshly grated Parmesan cheese
- 1 ounce grated Gruyère
- Paprika

Cook onion and ham in butter until onion is wilted. Add chicken stock and herb

bouquet. Simmer for 20 minutes and remove herb bouquet. Mix together egg yolks, cream, Parmesan and Gruyère cheeses. Mix a cup of the hot stock into this, then stir in the remaining soup. Heat, correct seasoning, strain, and serve garnished with paprika. Serves 6-8.

## Sauce Mornay

- 2 tablespoons butter
- 2 tablespoons flour
- 1 cup rich milk (or  $\frac{1}{2}$  cup chicken stock and 1 cup cream)
- $\frac{1}{4}$  teaspoon salt
- Dash cayenne or white pepper
- 3 tablespoons grated Gruyère
- 1 tablespoon grated Parmesan

Melt butter, stir in flour, and cook for a minute, stirring. Slowly add milk and cook, stirring, until thickened and smooth. Stir in salt to taste, a dash of cayenne or white pepper, and grated Gruyère and grated Parmesan. Heat until the cheese melts. If desired, the amount of cheese may be increased. Sometimes an egg yolk is added. Makes about 1 cup.

This versatile sauce is used for fish, eggs, vegetables, entrées, and is an important ingredient in many popular luncheon dishes. A favorite is thin pancakes (crêpes) rolled around a filling, masked with sauce Mornay, and browned under the broiler. Various fillings—crab meat, shrimps, chicken or ham—are mixed with Mornay sauce, usually in equal amounts.

# Main Dishes

## Filet of Sole Florentine

- 1 cup chopped mushrooms
- $\frac{1}{4}$  cup minced onion
- $\frac{1}{4}$  cup butter
- 6 filets sole
- 2 bunches spinach, cooked
- 2 cups sauce Mornay
- $\frac{1}{4}$  cup grated Parmesan cheese

Cook the mushrooms and onion in the butter until wilted. Spread on the filets and fold them over. Arrange on a bed of cooked, chopped and seasoned spinach and mask with the sauce Mornay (see recipe under Sauces). Sprinkle with cheese and bake at 350° for 25 minutes. Serves 6.

## Eggs Florentine

Put cooked spinach in the bottom of a baking dish and make little hollows in it. Slip raw eggs into hollows, cover with sauce Mornay (see recipe under Sauces), sprinkle with cheese, and bake until the eggs are set.

## Oysters Kirkpatrick

- 24 oysters
- 1 cup tomato catsup
- $\frac{1}{4}$  cup green pepper
- 12 slices half-cooked bacon
- Grated cheese
- Butter

Use a deep glass oven-proof plate for each person. Half fill with rock salt and heat for 10 minutes in a 450° oven. For 4 servings open 24 oysters and leave them in the deep shell. Mix catsup with finely minced green pepper. Put a spoonful on top of each oyster, top with a half-slice of partially cooked bacon, sprinkle generously with grated cheese and dot with butter. Put on the rock salt in the 450° oven for 4 minutes, or until the oysters are heated through and the top is brown.

## Chilis Rellenos Con Queso

- $\frac{1}{2}$  lb. Monterey Jack cheese
- 2 cans peeled green chili peppers
- 4 eggs, separated
- $\frac{1}{2}$  teaspoon salt
- $\frac{1}{4}$  cup flour
- Fat for frying
- Mexican sauce



These chili peppers stuffed with cheese, and fried in a light and delicate batter may be served with or without sauce. Where chili peppers, even canned ones, are not available, canned pimientos may be used; the flavor will be milder.

Wrap domino-size pieces of Jack cheese in strips of canned peeled green chilis or pimientos. Separate eggs, beat the yolks with the salt. Mix in the flour, then fold in stiffly beaten egg whites. Heat 2" of lard or oil in a skillet. Dip the chili-wrapped cheese in the batter and take up in a large spoon. Slip into the hot fat, turn immediately, then fry until brown. Turn and brown other side. Serve with Mexican sauce. If pimiento is used, add a teaspoon of chili powder to the batter. Serves 8.

### Mexican Sauce

1 finely minced clove garlic  
1 tablespoon oil  
1 cup tomato purée  
1 cup bouillon or chicken stock  
¾ teaspoon salt  
½ teaspoon oregano  
Tabasco

For a quick Mexican sauce, cook garlic in oil, add tomato purée, bouillon, salt, oregano and as much Tabasco as your palate tolerates. Heat all together. Makes 2 cups.

An easy adaptation of this recipe is to make sandwiches of sliced Jack cheese and peeled green chilis, dipping them in a mixture of 3 (for 6 slices of bread) slightly beaten eggs, 1 cup of milk, and ½ teaspoon of salt, and browning them on both sides in a little butter or shortening.

### Cheese-Olive Tart

10" pastry shell, unbaked  
8 slices bacon  
1 cup ripe olives  
1 cup shredded Swiss cheese  
4 eggs  
2 cups cream  
1 teaspoon salt  
Dash Tabasco

Line a 10" pie pan with pastry and flute the edges. Brush with slightly beaten egg white, and chill while preparing the filling. Cook the bacon crisp, then break in large pieces and combine with the ripe olives, stoned and cut up (or green olives, if you like them better), and the Swiss cheese. Mix together the slightly beaten eggs, cream, salt and Tabasco. Arrange bacon mixture in the pie shell, pour on the egg mixture, and bake

at 425° for 12 minutes. Reduce heat to 300° and bake another 40 minutes, until knife inserted near the center comes out clean. This serves 6 or 8.

### Risotto Milanese

1 medium size onion  
½ cup butter  
¼ cup chopped beef marrow  
1 lb. rice  
⅛ teaspoon powdered Spanish saffron  
¼ cup white wine  
3 cups rich chicken stock  
Salt, pepper  
1 cup grated Parmesan cheese

Chop onion and cook until golden in ¼ cup butter with the beef marrow. Add rice and cook, stirring, until lightly colored—about 15 minutes. Add saffron dissolved in white wine and chicken stock. Salt and pepper to taste. Simmer until the rice is soft and the liquid absorbed. Remove from heat and stir in another ¼ cup butter and the Parmesan cheese. Serves 6.

### Risotto Parmigiana

½ lb. chicken livers  
½ cup chopped onion  
½ cup butter  
1 lb. rice  
3 cups chicken stock  
Salt, pepper  
1½ cups freshly grated aged Parmesan

Cut chicken livers in quarters and cook with chopped onion in ¼ cup of butter. Add rice and cook 5 minutes, stirring. Stir in stock and cook until the rice is tender and the liquid absorbed. Correct seasoning and stir in another ¼ cup of butter and the aged Parmesan. Serves 6.

### Elena's Rice-Cheese-Chili Casserole

3 cups cooked rice  
2 cups sour cream  
½ teaspoon salt  
½ lb. Monterey Jack cheese  
4-ounce can peeled green chili peppers  
Butter

Mix rice with sour cream and salt and arrange half of it in a layer in a well-buttered 8" x 8" baking dish. Cut Monterey Jack

cheese in small oblongs (about 1½" x 1" x ½") and wrap each piece in a strip of peeled green chili pepper. Each chili should be rinsed of seeds and cut into 3 lengthwise strips. Arrange cheese and chili bundles in a layer on the rice, cover with the remaining rice mixture, sprinkle the top with a little more grated cheese and dot with butter. Bake at 350° for about ½ hour, or until well heated. Serves 6.

### Spaghetti al Burro

Cook 1 pound of spaghetti *al dente* (firm to the tooth), drain and mix with 4 or 5 ounces melted butter and 2 cups freshly grated Parmesan cheese.

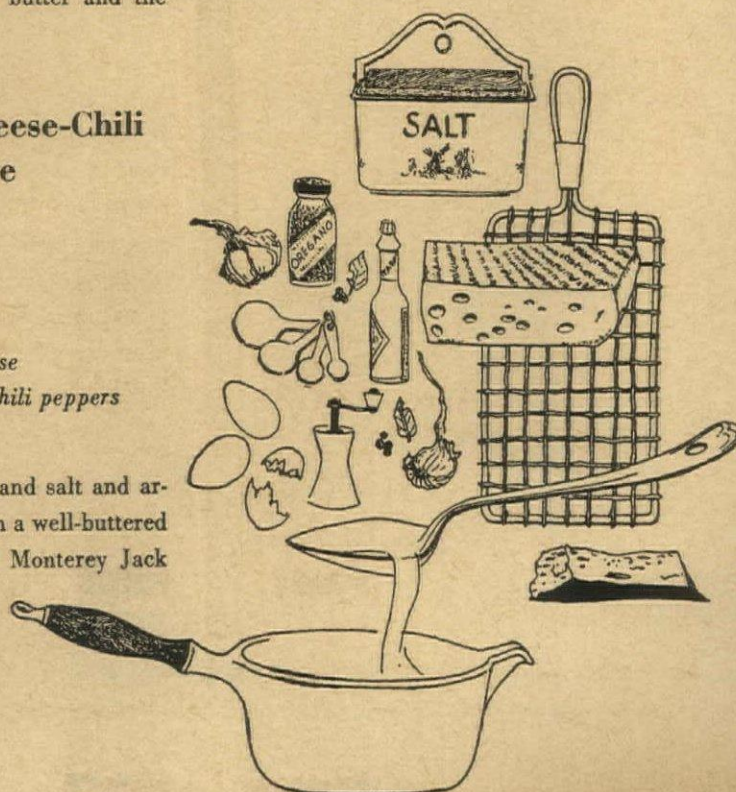
### Spaghetti Olio e Aglio

Cook spaghetti as above. Melt ¼ cup (½ bar) butter and heat with 4 crushed cloves garlic and ¼ cup olive oil. Discard garlic and mix sauce into spaghetti. Pass plenty of freshly grated cheese.

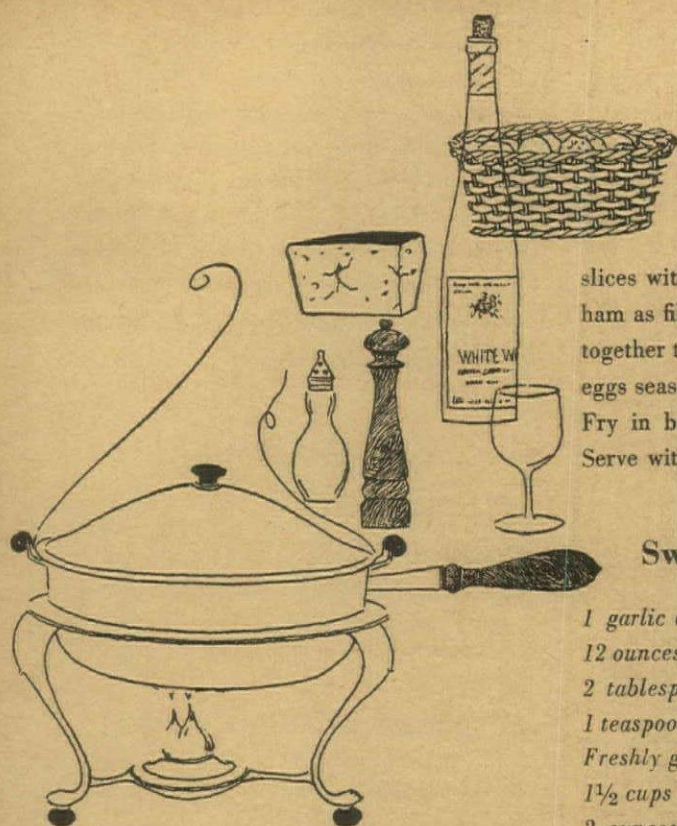
### Spaghetti al Pesto

3 cloves garlic  
½ cup (packed) fresh basil leaves  
¼ cup minced parsley  
1 teaspoon salt  
1 cup freshly grated Parmesan cheese  
Olive oil  
1 pound spaghetti

Make a paste (pesto) by pounding in a mortar the garlic, basil leaves, parsley, salt, Parmesan cheese and enough olive oil to thin the mixture. Mix it with the spaghetti, cooked *al dente*.







slices with a slice of cheese and a slice of ham as filling. Pound the edges of the veal together to seal. Roll in flour. Dip in beaten eggs seasoned with salt and roll in crumbs. Fry in butter until brown on both sides. Serve with spinach or asparagus. Serves 6.

### Swiss Cheese Fondue

1 garlic clove  
12 ounces Swiss cheese  
2 tablespoons flour  
1 teaspoon salt  
Freshly ground black pepper  
1½ cups white wine  
2 ounces kirsch, cognac or light rum  
1 loaf French bread

Rub a 2½-quart earthenware casserole with a cut clove of garlic. Coarsely grate Swiss cheese and mix it with the flour, salt and pepper. Heat the wine in the casserole over very low heat, preferably at the table. When the wine is hot but not boiling, add the cheese, a little at a time, adding more as it melts. Keep stirring over *low* heat and when all is softly bubbling, add the kirsch, cognac, or light rum. Cut a loaf of crusty French bread into cubes so that each piece has a bit of crust. Spear pieces of bread on forks and dunk them in the dish, giving the fondue a stir. The fondue should be kept warm, but not hot. If it becomes too thick, add more wine, heated. Serves 3 or 4 as main dish, 12 as appetizer.

### Mexican Eggs with Cheese

Cut fairly thick slices of Jack or Cheddar cheese to fit individual shirred egg dishes. Top each with 2 slices of crisp bacon, a raw egg, a sprinkling of minced chives or green onions, salt and pepper, and 2 tablespoons cream. Bake at 350° until set.

### Welsh Rabbit

½ lb. Cheddar cheese  
1 tablespoon butter  
3 tablespoons ale  
Mustard or cayenne  
Toast

There are innumerable recipes for Welsh rabbit, but the classic one is the simplest.

Cut cheese in small pieces. Put in the top of a chafing dish with butter and ale. Add a little mustard or cayenne and cook slowly until the cheese is melted into a smooth cream. Keep stirring. Serve over toast. Some cooks recommend adding 2 beaten eggs to the rabbit. Serves 2 or 3.

### Cheese Timbales or Cheese Ring

4 eggs  
½ cup milk  
½ cup cream  
½ cup grated cheese  
1 teaspoon salt  
Dash cayenne

Butter six 6-ounce custard cups. Beat eggs slightly, add milk and cream, grated cheese, salt and cayenne. Mustard or cumin may also be added to taste. Divide the mixture among the cups, put in a pan of water, and bake at 325° until set—about 20 to 25 minutes. Turn out on a platter and serve with tomato, mushroom, or herb sauce. If preferred, bake in a greased ring mold and serve filled with creamed chipped beef, mushrooms, eggs or such. Serves 6.

### Gruyère Omelette

Make a French omelette in the usual manner. While the top is still partially uncooked, sprinkle it generously with grated Gruyère or Swiss cheese, and fold. Brush the top with melted butter, sprinkle on a little more cheese, and slip under a very hot broiler to brown slightly.

### Cheese Soufflé

⅓ cup butter  
¼ cup flour  
1½ cups milk  
1 teaspoon salt  
Dash mustard or cayenne  
1 cup grated Cheddar cheese  
½ cup grated Parmesan cheese  
6 beaten egg yolks  
6 beaten egg whites

Melt butter, stir in flour, then milk. Season with salt and a dash of mustard or cayenne. Cook until thick. Stir in grated Cheddar and grated Parmesan, and cook until the cheese is melted. Cool slightly, add beaten egg yolks, then egg whites, beaten until stiff but not dry. Pour into an unbuttered 2-quart baking dish, run the tip of a spoon around the soufflé an inch from the edge, and bake at 300° for 1¼ hours. Serves 6.

### Stuffed Lasagna, Naples Style

Cook ½ lb. lasagna in plenty of salted water to which a little olive oil has been added. This will keep it from sticking together. Butter an oblong glass baking dish generously, and line it with a layer of cooked lasagna, the strips all going in one direction. Cover this with a layer of sauce (2 small cans beef gravy combined with 1 small can tomato sauce and 1 cup bouillon seasoned with salt, pepper and oregano and simmered to desired consistency), then with a layer of cooked and coarsely chopped Italian sausage, and then with spoonfuls of ricotta cheese, some chopped hard-boiled egg, and a layer of grated cheese or sliced mozzarella cheese. Now arrange another layer of lasagna, in the other direction. Continue the layers until the dish is filled, with grated cheese as the top layer. Put in a 350° oven for 25 minutes, or until hot and brown. Serves 8.

### Veal Cutlet Cordon Bleu

12 thin slices veal  
6 2-ounce slices Swiss cheese  
6 thin slices Virginia or Italian ham  
Flour  
3 slightly beaten eggs  
½ teaspoon salt  
Bread crumbs  
Butter

Flatten slices of veal cutlet with broad side of a cleaver. Make sandwiches of 2 veal



# Vegetables and Salads

## Potatoes Fechner

1 large can white potatoes  
¼ cup grated Parmesan  
Salt, pepper  
Freshly grated nutmeg  
3 tablespoons butter  
3 tablespoons flour  
2 cups thin cream  
1 tablespoon grated Parmesan  
Saltine crackers

Dice the potatoes; toss them with ¼ cup grated Parmesan, salt, pepper and a little nutmeg. Make a cream sauce with the butter, flour and cream. To this add another tablespoon grated Parmesan and combine with the potatoes. Put into a buttered shallow baking pan and sprinkle with crushed saltines. Dot with butter, sprinkle with more grated cheese, and bake at 375° for 30 minutes. Serves 6-8.

## Cheese Potato Balls

4 cups mashed potatoes  
1 slightly beaten egg  
1 teaspoon salt  
2 teaspoons chili powder  
2 tablespoons melted butter  
Cubes of soft cheese  
Bread crumbs

Combine potatoes, egg, salt, chili powder, and butter. Form into balls the size of golf balls, and stuff with a cube of soft cheese. Roll balls in crumbs, arrange on a generously buttered baking dish, and bake in a 375° oven until brown. Serves 6-8.

## Celery and Almonds, Mornay

4 cups sliced celery  
2 cups sauce Mornay  
½ cup toasted chopped almonds

Cook sliced celery until tender but still crisp. Drain and combine with sauce Mornay (see recipe under Sauces) and sprinkle with chopped almonds. Serves 6-8.

## Endive Mornay

Cook French endive in bouillon or chicken stock until tender. Drain, arrange on a flat baking dish, cover with sauce Mornay, sprinkle with a little grated cheese, and brown under the broiler.

## Peas Parmesan

Combine cooked peas with chopped onion that has been sautéed in butter, and plenty of grated Parmesan.

## Asparagus Parmesan

Arrange cooked asparagus on a platter, sprinkle thickly with grated cheese, and pour over a generous amount of very hot melted butter. Put under the broiler just long enough to color the cheese slightly.

## Artichokes à la Milanese

Cook tiny artichokes, or use canned hearts or bottoms. Put them in a well buttered baking dish with a piece of butter in the center of each. Sprinkle generously with grated Parmesan. Add ¼ cup water, cover and cook over a low fire until hot. Pour over more melted butter before serving.

## Roquefort Dressing

1 cup French dressing  
¼ to ½ cup Roquefort or blue cheese  
1 tablespoon cognac

Combine a cup of French dressing with Roquefort or blue cheese. Crumble the cheese in, or beat it until thoroughly blended, whichever you prefer. A tablespoon of cognac adds flavor.

## Farmer's Salad

2 cups diced cucumbers  
1 cup unpeeled diced radishes  
½ cup diced red onions

½ pound diced hoop cheese  
1 cup sour cream  
Salt, pepper  
Chopped fresh dill or dill seed

Mix together cucumbers, radishes, onions, hoop cheese, sour cream, add salt and pepper to taste, and a sprinkling of chopped fresh dill or dill seed. Add more sour cream if needed, and serve with rye or pumpernickel bread. Serves 8.

## Patio Salad

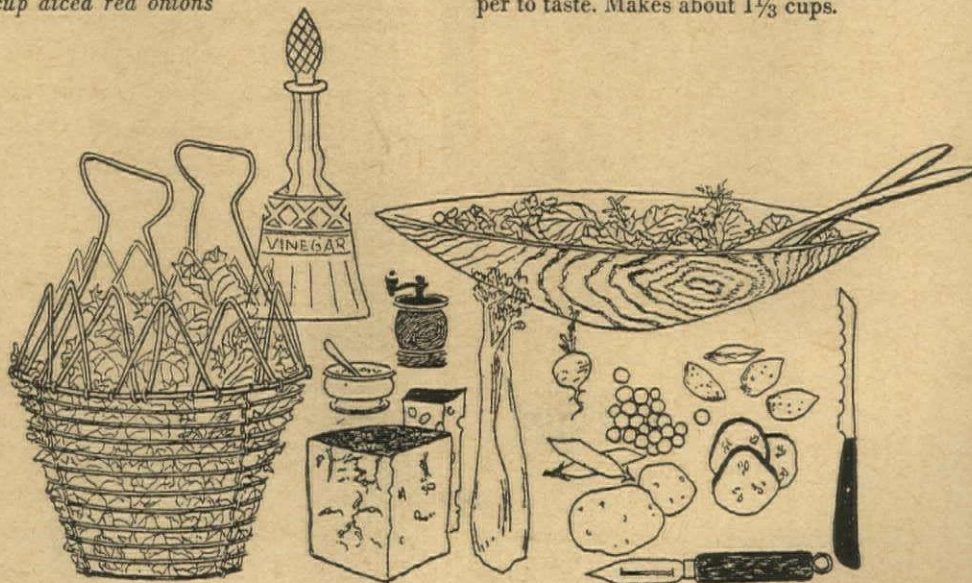
1 can kidney beans  
2 cups drained diced tomatoes  
1 diced cucumber  
½ cup chopped green pepper  
½ cup chopped green onion  
2 cups diced cheese  
Mayonnaise  
Salt, pepper  
Crisp bacon

Combine kidney beans, tomatoes (peeled and with seeds discarded), cucumber, green pepper, onion, cheese and enough mayonnaise to moisten. Salt and pepper to taste and chill, then arrange in a lettuce-lined bowl, and sprinkle the top with crisp crumbled bacon. This is a good salad to serve at barbecues, with charcoal-grilled hamburgers. Serves 8.

## Cottage Cheese Salad Dressing

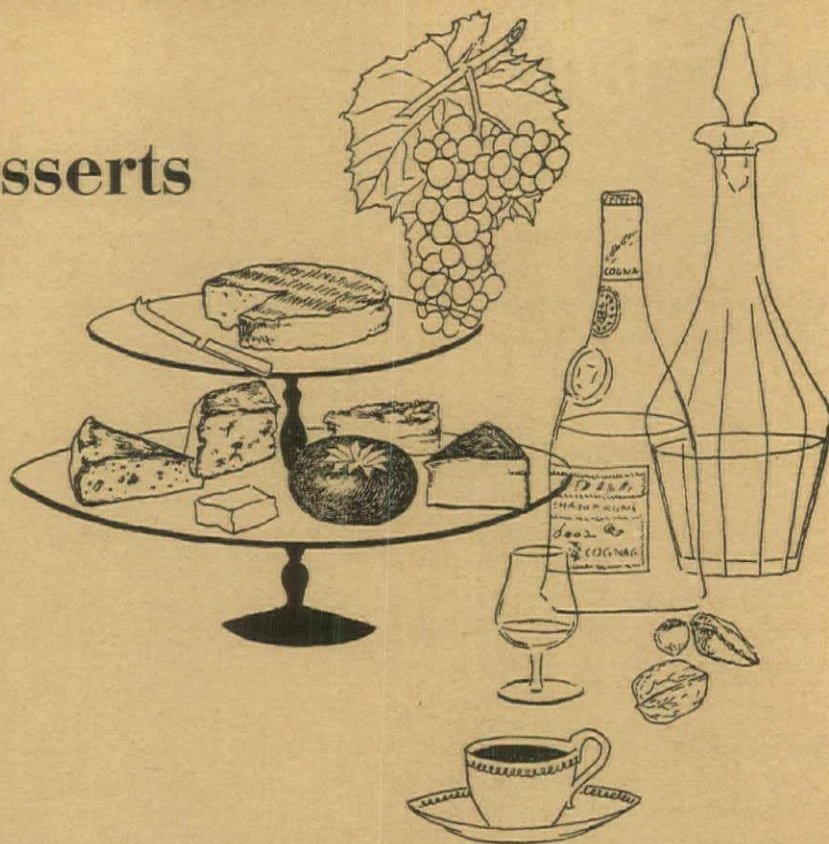
1 cup cottage cheese  
2 tablespoons water  
2 tablespoons vinegar  
1 small onion  
Salt, pepper

This is a low calorie dressing, mixed until smooth in the electric blender. Combine cottage cheese, water, vinegar, onion and any herb desired. Season with salt and pepper to taste. Makes about 1½ cups.





# Desserts



## Sicilian Cassato

1 large pound or sponge cake  
 1½ lbs. ricotta cheese  
 ½ cup sugar  
 1 teaspoon vanilla  
 2 tablespoons cognac or rum  
 ¼ cup chopped semi-sweet chocolate bits.  
 1 tablespoon chopped candied orange peel  
 Salt  
 Powdered sugar

Split cake into four layers, and put together with ricotta filling. Allow to ripen in the refrigerator for several hours. Dust the top with powdered sugar before serving. Serves 8-10

### Ricotta Filling

Mix cheese, sugar, and vanilla flavoring in an electric blender or mixer until smooth and creamy. Add remaining ingredients and extra sugar if your palate dictates.

## Cheese Cake

16 graham crackers  
 ¼ lb. melted butter  
 ¾ cup sugar  
 1 lb. cream cheese  
 2 teaspoons vanilla  
 ½ cup cream  
 2 beaten eggs  
 1 cup sour cream mixed with 1 tablespoon sugar and 1 teaspoon vanilla

Make a crust by rolling graham crackers into crumbs, and mixing them with melted butter and ¼ cup of sugar. Press into the

sides and bottom of a lightly buttered 10" pie pan, and bake 5 minutes at 450°. Make the filling by combining cream cheese with the ½ cup sugar, vanilla, and cream. Beat well, blend in eggs and mix thoroughly. Pour into the crust and bake at 350° for 20 minutes. Remove pie from the oven and cover with sour cream-sugar-vanilla mixture. Bake another 5 minutes and cool before serving. Serves 6-8.

## Capirotada

2 cups water  
 3 cups brown sugar  
 2 tablespoons butter  
 4 egg yolks, well beaten  
 ½ cup cognac  
 4 stiffly beaten egg whites  
 10 slices buttered white bread  
 ½ lb. sliced Monterey Jack cheese  
 Raisins  
 Cinnamon

This is a Mexican dessert favored during Lent. Make a syrup with water and brown sugar. Cook 5 minutes. Then add butter, egg yolks, cognac and egg whites. Butter a large but shallow baking dish and on it arrange a layer of buttered white bread, the crusts removed. Next put a layer of sliced Monterey Jack cheese and sprinkle with raisins and cinnamon. Add another layer of bread and continue until the dish is almost full. Pour the syrup over all and bake at 325° until the pudding is set. Serve warm. Serves up to 10.

## Pashka

2 lbs. cottage cheese  
 1 lb. cream cheese  
 1 lb. butter  
 6 egg yolks, well beaten  
 3 tablespoons cognac  
 Salt  
 Powdered sugar  
 1 cup chopped mixed candied fruits, angelica, blanched almonds, cherries, citron

This traditional Russian Easter dish is decorative enough to be the centerpiece of an Easter breakfast buffet. Combine cottage cheese, cream cheese, butter, egg yolks, cognac, salt and powdered sugar to taste and chopped mixed candied fruits. Form into the shape of a truncated pyramid and decorate with strips of angelica, blanched almonds, cherries and citron. If you wish to be traditional, pipe "XB" on the side with colored butter icing, and decorate the dish with flowers. This is best if allowed to blend in the refrigerator for a day or two before serving. Serves 20.

## Coeur à la Crème

1 lb. cream cheese  
 ¼ cup cream  
 ¼ teaspoon salt  
 2 tablespoons powdered sugar

This is one of the most famous and pleasant of cheese desserts. A simple version is made by mixing the cream cheese with the cream, salt and sugar. Line a heart-shaped *coeur à la crème* basket (or mold) with wet cheesecloth, pour in the cheese mixture, and chill. Turn out on a dish, surround with *bar-le-duc* or strawberry preserves, and serve with butter biscuits. Serves up to 12.

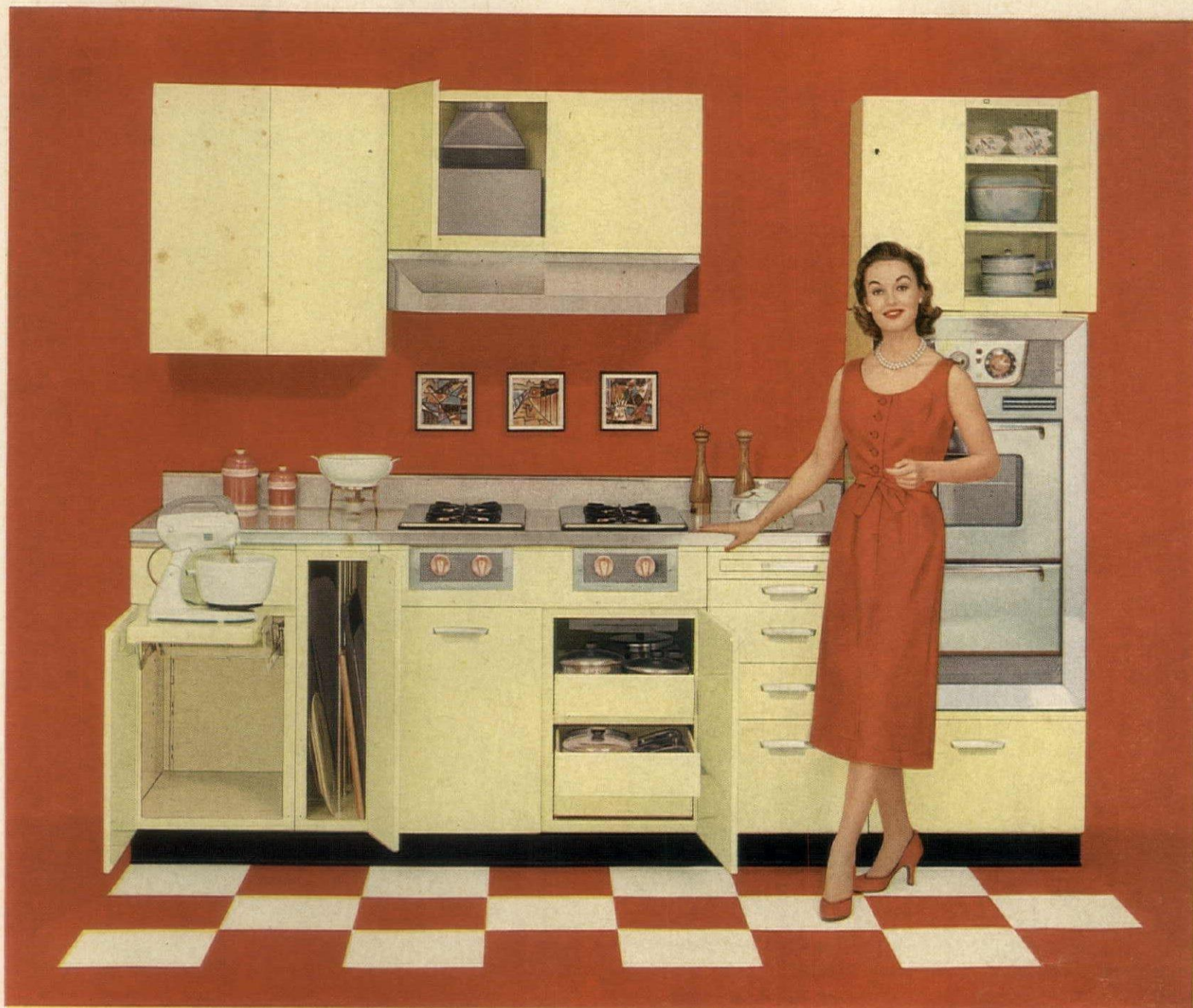
## Guava Shells with Cream Cheese

Prepare cream cheese as above, fill canned guava shells with the mixture, sprinkle tops with chopped filberts, and pour the guava syrup around them.

## Jack Cheese and Guava or Quince Paste

This is a favorite Mexican dessert. Serve creamy Jack cheese or a California Teleme with crackers and guava or quince paste.





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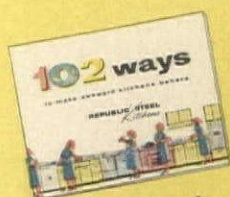
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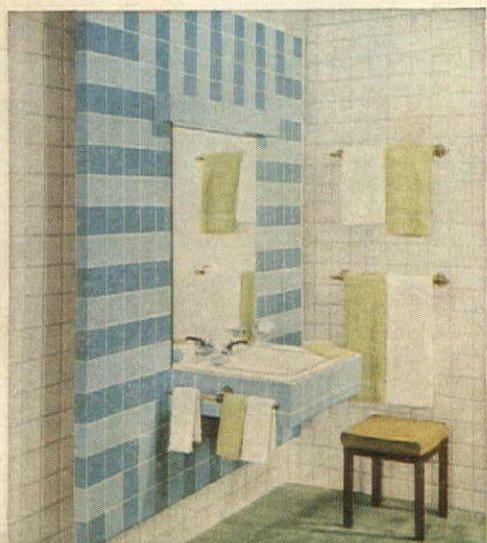
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# H & G's TIME CHART OF PEST CONTROL

Proper timing of measures to prevent and control pests is important in keeping your garden healthy. For average gardens, a good all-purpose spray or dust, applied when pests become vulnerable and repeated when necessary, should do the job. Especially heavy infestations may require special applications of individual controls. Among the most important ingredients of all-purpose sprays and dusts are: DDT, methoxychlor, malathion, chlordane, rotenone, lindane. All should be used carefully; wear a mask, which may be bought at any seed store, when you apply the dusts. Rotenone and methoxychlor are safe for food crops. Others should not be used during a period of several weeks before harvest, some not at all.

ALWAYS FOLLOW DIRECTIONS ON THE PACKAGE.

## MARCH-APRIL

Pest	Evidence	Specific Control
APHIDS	Tiny green, black or rusty insects clustering on opening leaf buds, young shoots, especially of fruits, roses.	Nicotine sulphate and soap or lindane, sprayed directly on insects. For root aphid: 5% chlordane dust on soil around base of plants.
SCALE INSECTS	Minute whitish or grayish waxy objects massed on bark and twigs during winter. (The "scales" protect insects that suck sap after hatching.)	Either "dormant" sprays of miscible oils before growth begins or, at reduced strength, later. After growth starts, apply malathion.
WHITE GRUBS	Brown turf areas beneath which roots have been eaten away by 3 kinds of gray-white $\frac{1}{2}$ in. curled-up larvae of Japanese, Asiatic and June beetles.	Apply chlordane dust to lawn so grubs will be killed as they come toward surface. Or apply spore-dust of "milky disease" for long range control of Japanese beetles.

## MAY

APHIDS	Appear on new growth, many plants.	Same as for March-April above.
EUONYMUS SCALE	Yellowing and dropping of leaves due to sucking of 1/16 in. brown or white specklike bodies.	Dormant oil, half strength for evergreens, or malathion when insects are crawling.
LEAF MINER	Whitish tunneling marks on leaves of birch, columbine, box-wood, holly from young larvae hatched within leaf tissues.	Malathion, DDT, lindane applied to catch emerging insects before they mature and lay next season's eggs in new leaves.
MEXICAN BEAN BEETLE	Yellowish eggs or larvae under bean-leaves, adults, buff with 8 black spots, under or on leaves. Both larvae and adults devour leaves.	Dust all beans every few days throughout season with rotenone; or dust or spray with methoxychlor.
SAWFLY	Cocoons on needles and twigs in rolled up leaves; flies; especially injurious to fruits.	Malathion, or DDT, or methoxychlor or rotenone as larvae are hatching.
SPIDER MITES	Stippling, speckling or spotting of leaves of many plants by dust-like creatures of several gray to red shades.	Dimite or Aramite sprays are best miticides for most kinds. Malathion also effective. Avoid Dimite over-dose.

(Continued on next page)

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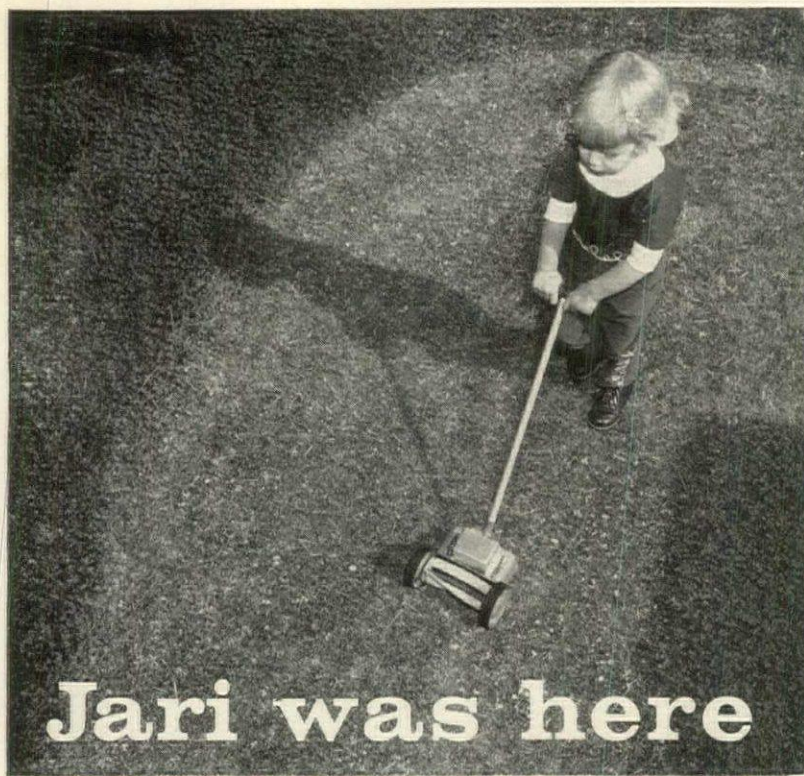
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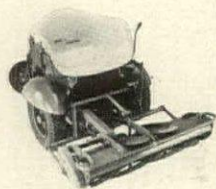
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## Jari was here

The lawn is smooth—the corners square

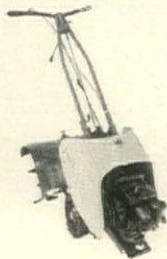


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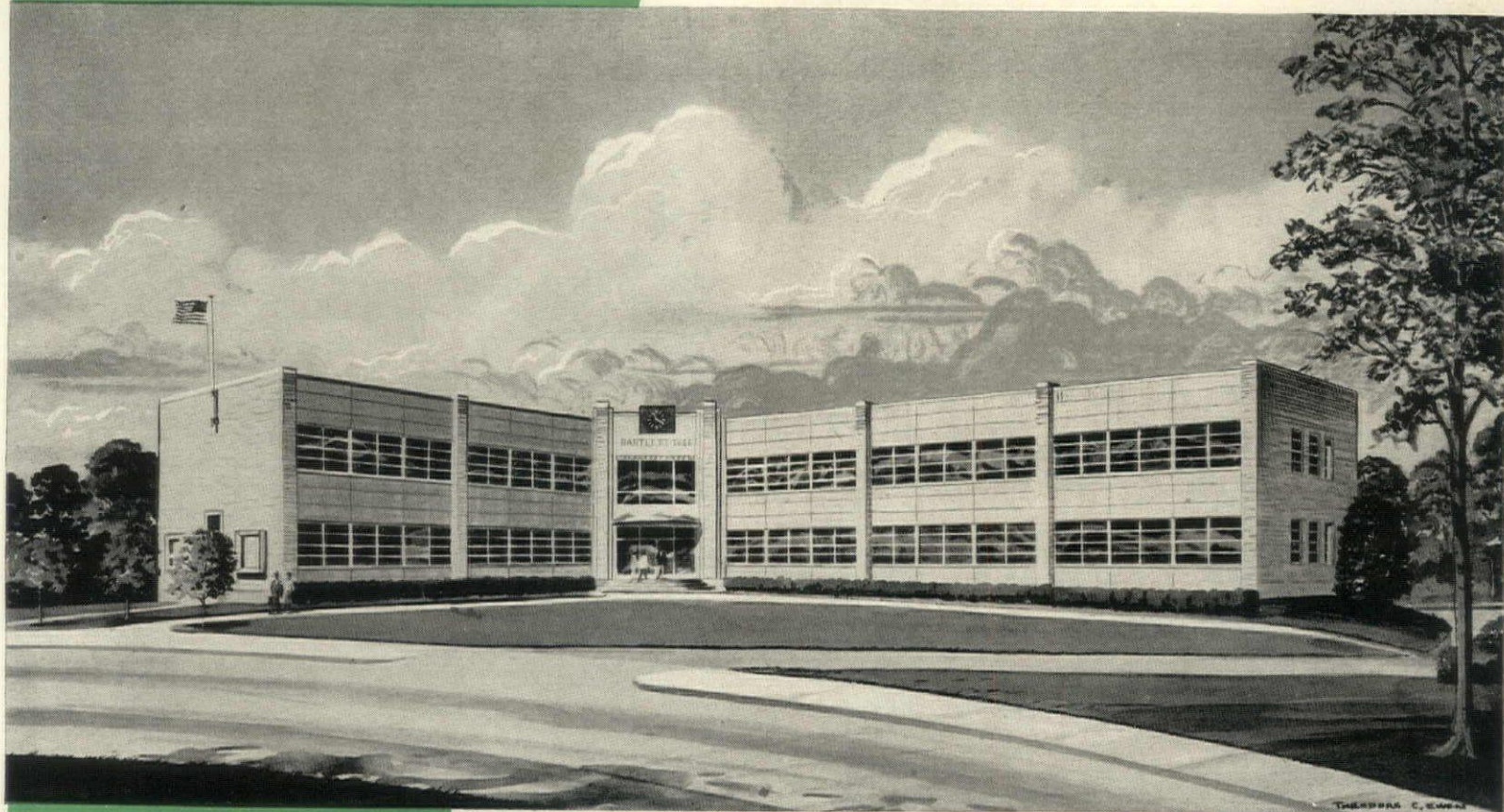
## TIME CHART (Continued)

Pest	Evidence	Specific control
THRIPS	Silvery-gray streaks on leaves, distortion and browning of buds and flowers. Especially bad on gladiolus.	DDT or lindane every 10 days to control gladiolus thrips. Thrips multiply rapidly all season.
WHITE GRUBS	Same as for March-April.	Same as for March-April.
<b>JUNE</b>		
APHIDS	Same as for March-April.	Same as for March-April.
CHINCH BUG	Circular browning of grass by small speckled red-brown bugs that suck juices at blade base.	Chlordane, 5% dust.
CYCLAMEN MITE	Thickening, puckering, distortion of delphinium and other foliage by sub-microscopic pests.	Dimite, according to directions, or malathion sprays.
JAPANESE BEETLE	Glossy green winged beetles emerge from turf late June, devour leaves and blossoms of many plants all summer, especially roses, dahlias, zinnias, fruits.	Best control is to attack white grubs (see March-April). Blossoms cannot be protected. DDT and malathion on foliage may help. Trapping is not worth the trouble.
LACE BUG	Leaf discoloration, mottling, on rhododendron especially, by nymphs and winged adults that suck juices in foliage.	Lindane or malathion, applied especially to undersides of leaves where insects feed in all stages.
LEAF HOPPER	Mottling or yellowing due to sap sucking by small wedge-shaped insect. Of special importance as a disease carrier.	DDT or malathion on ornamentals or methoxychlor, rotenone or pyrethrum on vegetables.
ROSE CHAFER	Eating of buds, foliage by sluggish brown beetle; especially on roses, sometimes peonies.	DDT. There is but one generation each year. Spray fruit trees, too.
SLUG	Holes chewed in foliage of primrose, violets, hollyhocks, lettuce, by buff shelled snail.	Metaldahyde baits placed beneath bricks or pieces of wood near plants.
THRIPS	Same as for May.	Same as for May.
VINE WEEVIL	Chewed foliage of rhododendron, yew especially, by adult that feeds at night. Larvae eat roots.	DDT, malathion on foliage. Chlordane 5% dust on soil around plants to kill larvae and day-hiding adults.
WHITE GRUBS	Same as for March-April.	Same as for March-April.
● BLACK SPOT	Black and yellow spotting, defoliation of roses especially.	Ferbam sprays or dusts best fungicides to control this disease.
<b>JULY</b>		
APHIDS	Same as for March-April.	Same as for March-April.
ASIATIC GARDEN BEETLE	Chewed foliage resembling Japanese beetle damage, but done at night by coffee colored beetle (see white grubs).	Treat turf as for white grubs. On ornamentals, apply DDT, malathion; on vegetables, methoxychlor, rotenone dust.

(Continued on page 210)



# THE HOME



## THAT TREES BUILT



When a company builds a new home office it frequently is asked what factors have been most prominent in its achievements. In our case we owe much of our steady progress to the enthusiasm of thousands of clients both past and present whose loyalty and friendship we value so highly and to the skill and ability of the men and women who have made up the Bartlett organization down through the years. We also take pride in the contribution made by our Research Laboratories. Their continued search for new and better ways to protect shade trees has resulted in many of today's outstanding advances in tree hygiene and preservation. The years ahead, we are sure, will bring forth even greater achievements. We are looking ahead, planning ahead and working ahead so that we shall continue to give those who rely on us the very best in scientific shade tree care both today and tomorrow.

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## TIME CHART (Continued from page 208)

Pest	Evidence	Specific control
CABBAGE WORM	Holes in leaves of all members of cabbage family, lettuce; green caterpillars.	Dust with rotenone or methoxychlor.
CHINCH BUG	Damage increases in summer.	Same as for June.
JAPANESE BEETLE	Same as for June.	Same as for June.
LACE BUG	Same as for June.	Same as for June.
LEAF HOPPER	Same as for June.	Same as for June.
SPIDER MITES	Same as for May.	Same as for May.
THRIPS	Same as for May.	Same as for May.
WHITE FLY	Yellowing and weakening of plants due to sucking of sap. Sometimes accompanied by sooty mold. Universal pest.	Malathion probably best of the relatively safe insecticides. Rotenone, methoxychlor may work, especially as aerosols, indoors.
• BLACK SPOT	Same as for June.	Same as for June.
• MILDEW	On lilacs, roses, phlox, a powdery, leaf-puckering mold.	Sulfur dust, Mildex.
<b>AUGUST</b>		
APHIDS	Same as for March-April.	Same as for March-April.
CYCLAMEN MITE	Same as for June.	Same as for June.
JAPANESE BEETLE	Same as for June.	Same as for June. Treat lawn for grubs, as for March-April.
LEAF HOPPER	Same as for June.	Same as for June.
SPIDER MITES	Same as for May.	Same as for May.
THRIPS	Same as for May.	Same as for May.
WHITE FLY	Same as for July.	Same as for July.
• BLACK SPOT	Same as for June.	Same as for June.
• MILDEW	Same as for July.	Same as for July.
<b>SEPTEMBER</b>		
APHIDS	Same as for March-April.	Same as for March-April.
FALL WEBWORM	Leaves or needles webbed together. Often affects whole branch tips.	DDT, methoxychlor, sometimes malathion. Or cut and burn badly defoliated branches.
THRIPS	Same as for May.	Same as for May.
WHITE FLY	Same as for July.	Same as for July.
WHITE GRUBS	Same as for March-April.	Same as for March-April.
• BLACK SPOT	Same as for June.	Same as for June.
• MILDEW	Same as for July.	Same as for July.

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# YOU GROW IT BUT CAN YOU NAME IT?

Many a gardener scorns the true names of plants: they sound like a foreign language; they are not euphonious; they lack the charm and picturesqueness of so many vernacular names; pronouncing them is a forbidding chore.

Though they do sound like a foreign language, plant names are alien to us only in origin. Actually they are a part of a universal language, the language of science, understood in the same terms the world over. Grant that they look complicated on paper, often sound less than melodious. But what is so beautiful about an old fashioned name like "vipers-bugloss"? What charm is exuded by "bristly crowfoot"? While "Johnny jump-up" is a picturesque name, more than 40 different plants (according to the count of at least one trained plantsman) are known by it. As for pronouncing botanical names: everyone in the world does it with a foreign accent.

The best way to convince yourself of the desirability of learning to know your plants by their true names is to consider some of the traps that supposedly ordinary nomenclature lay for the gardener's tongue and pen. Take, for example, viola, which is at the same time both a common name and a botanical name.

As a common or vernacular name, viola refers in most parts of the country to a small perennial plant somewhat resembling in leaf, flower and general type of growth, the pansy and the violet. The correct botanical name of the genus or group to which all three belong is, in fact, viola, and the vernacular name most commonly allotted to the entire genus is violet. The full and correct name of the garden pansy is written *Viola tricolor* (genus: viola; species: tricolor). What is commonly referred to as the viola is *Viola cornuta*. The common sweet violet is *Viola odorata*. Of the one genus, there are many different species, some resembling the conventional idea of one member of the triumvirate, some another. But once you leave the specific names, confusion mounts. For example, the name *V. tricolor* can be applied to but one flower. But that same flower is known by a score of common names, chief among which are pansy, heartsease and Johnny jump-up. *V. cornuta*, which is but one species, is widely familiar as,

among other things, viola, tufted pansy, horned violet and, like the pansy, Johnny jump-up.

*V. odorata* is the sweet violet of romance and the florist. While its variety, *V. odorata alba*, is the white sweet violet, the sweet white violet is *V. blanda*, another species entirely. Plunging recklessly ahead, we find that while the dog violet is *V. canina*, the dog-tooth-violet is the trout-lily (which is not a lily) or adder's tongue or erythronium (it is actually the one and only *Erythronium americanum*) and not a true violet at all. Dame's violet, while we are on the subject, is actually sweet rocket, which fortunately is also *Hesperis matronalis*, to give it its real name. Confederate violet, yellow violet (as opposed to some yellow forms of other violets or violas), birds-foot violet are all separate and distinct species of the same genus.

The confusion among the violets is typical. The only way to eliminate it is to think of a plant first as a member of a genus, then as a species of that genus. Once the true names are mastered (actually it is a simple matter of memory), the common names will fall into place or out of it as the case may be.

Make a pastime of learning the vernacular names if you like (Henry Van Dyke wrote that "naming things is one of the oldest and simplest of human pastimes"), but for your own peace of mind and for the fullest enjoyment of gardening, remember that each plant is a member of but one genus and one species. Each plant has both a generic and specific name. (It may, however, have other names also if it is a natural or garden hybrid or a "horticultural" variety.) No other plant may have the same combination of generic and specific names.

There is really no occasion to be diffident about speaking proper plant names. Their pronunciation is about as nearly phonetic as pronunciation can get. Mispronouncing a plant's correct name is a great deal better than pronouncing the wrong name in tones ever so pear-shaped.

And by the way, when you say "pear-shaped," have you in mind prickly-pear or alligator-pear, the vegetable-pear or . . . ?

END



Illustrated—The Lawn King (26-inch cutting width) with Riding Attachment. One of the complete selection of 14 reel and rotary mowers by Jacobsen.

## lovely to look at, easy to mow with the Lawn King—by Jacobsen the mower with shear-cut action

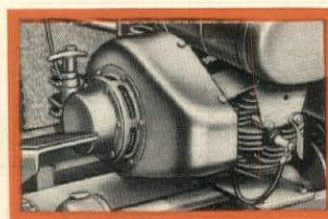
**There is only one right way** to mow your lawn to get a smooth living blanket of green. It's with a Jacobsen shear-cut reel type mower—designed by men who have been making lawn mowers since 1921.

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## A GUIDE TO 1957

equipment for lawn and garden. Starters are of two kinds. One kind requires connection by a plug-in cord to 110-volt house current. (This means that beyond cord reach you will need hand-power to restart the engine, so there should be provision for hand starting.) The other type operates on battery power and is self contained. The added weight may be serious only as it affects maneuverability. A battery starter should include a recharging fitting with which to tap house current when the tool is not in use.

**Trend four.** A practical apparatus, at reasonable cost, has been developed for applying an even flow of liquid (fertilizer, insecticide, fungicide, weed-killer) to the lawn. Several devices, roughly comparable to the best spreaders used for dry fertilizers, are now on the market. Their operation is quite different from that of hose-applicators and siphon attachments and from the high pressure sprayers commonly used for insecticides. The two simplest are basically tanks on wheels, with wheel-operated pumps of sufficient power to distribute the fluid at a uniform rate in a uniform swath (wheel-tread width).

**Before buying a lawn mower,** choose between the two basic types: reel and rotary. Choose the reel-type blade if you have turf of the finest quality or spend much thought, time and money on your lawn. Choose a rotary for ordinary grass if speed is important, on bumpy terrain, or where only a neat appearance is required. The prices of reel and rotary types of comparable quality will not differ greatly (all are higher this year but "list" prices are likely to fluctuate). All engines, of either 2- or 4-cycle and whatever their rated horsepower, should perform well with routine care. A few thumbnail specifics are summarized:

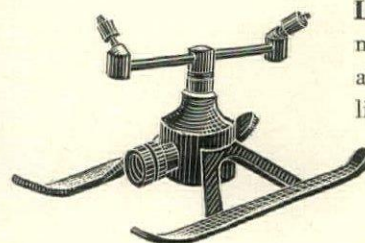
**Choose a reel-type mower** if you have fine turf and want to keep it that way; if you want a straight, even cut; if your lawn has steep slopes or marked changes in grade; if speed is no object; if you wish to catch clippings as you mow.

**Choose a rotary mower** if your grass is good but not remarkable; if your lawn is dead level; if your turf area is less than 2,500 sq. ft.; if the mown area is bumpy, uneven, or stony; if you wish to mow your lawn in the shortest possible time.

**If you choose a reel-type,** buy a good basic mower first of all, with important heavy frame parts cast or forged, not stamped; make sure the cutting height adjustment is simple and sure (from 1 to 2 1/2 in.); insist on a dependable clutch; settle for a 20 in. width of cut for any model you walk behind or maneuver by hand; select a model that cuts close to edges, walls and fences if that will save a second mowing operation on your property.

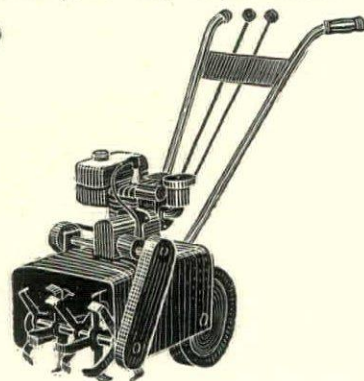
**If you choose a rotary,** buy a power-propelled model only in the larger sizes (over 20 in. swath); insist on a really effective blade guard; choose a model with large wheels (8 in. diameter, preferably more); make sure cutting height is readily adjustable; check ease with which blades may be changed; select a riding model only for a lawn of 10,000 sq. ft. or more; make sure your mower will cut close to trees and walls.

You can obtain about as many desirable characteristics in a single machine as you want to pay for. But in no one tool that is suited to use on average lawns (3,000 to 20,000 sq. ft.) will you find all the good characteristics. Here, however, are some qualities that H&G recommends. Power tools that include many of these features are available this year.



**Lawn sprinklers** should be made of cast brass, have adjustable spray patterns, apply water liberally, be easy to pull about.

**Power cultivation** is worth paying for only if it does the work efficiently, dependably, as with a single purpose tool such as this.





## POWER GARDENING continued from page 127

**Reel-mower, walking type:** Width of cut, 18 to 21 in. (larger only in special forward reel or "estate" models). Power, 1.5 to 2.75, gasoline, 2- or 4-cycle. Frame, heavy castings or forgings. Wheels 8 in. minimum diameter, large rubber treads. Clutch and controls, well located on handle, sure in operation. Starting, recoil type now largely standard. (Electric starter costly and not necessary if motor is given routine care.) Height of cut, easily adjustable, from 1 in. to 2½ in.

**Rotary, walking type:** Width of cut, 18" to 22". At least 1.5 h.p., to maintain blade speed in heavy grass. Design permitting close cutting (½ in.) along walls, edges, etc. Substantial guard that really keeps feet out of blade. Device for releasing blade when snagged. Blade brake for emergencies. Even distribution of clippings. Wheels at least 8 in. in diameter. Recoil or electric starting, as you choose.

**Riding reel mower:** Sky is the limit on choice and price. Consider the "power package" equipment described under "trend one" above, with a sulky. Or shop for the model that suits your needs. Obtain a trial, preferably on your own place. Models are available with cutting widths, in gang assembly, up to 6 ft.

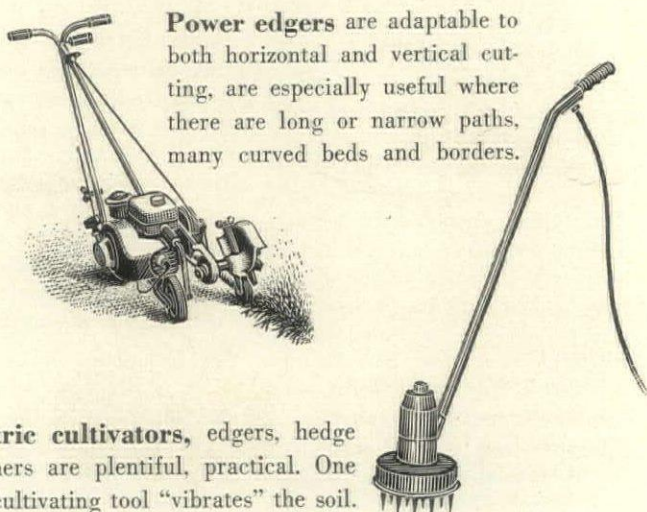
**Riding rotary:** Several, new this year, are excellent products. They cost enough so you should shop carefully, buying from a supplier who will stand back of the tool, give you any needed service. Two to 3 horsepower. Good stability: number of wheels, either 3 or 4 (some have 1 in front, 2 in back; others the reverse). Easy maneuverability forward, backward, either by steering or convenient, positive reverse mechanism. Adequate guard. Blade easily removable. Automatic blade brake. Differential power distribution to drive wheels.

**Walking rotary, self-propelled:** Compromise machine, clumsier than the walking type, less efficient than the riding type. Insist on a positive, quick action clutch or free-wheeling device for maximum maneuverability.

**Rotary electric:** Two good ones are available. One has two small rotary blades, is very light, has adequate capacity for level lawns that are regularly mowed and are unencumbered by trees, etc. The other, available for the first time this year, costs twice as much, has a single blade cutting grass, at high speed with a very powerful, quiet motor, anywhere within reach of a 125-ft. cord. It has easily adjusted cutting height, headlight for night use, automatic blade brake, special stalling device for overloads, excellent clipping distribution, "dead man's control" on handle. It is a fine mower limited in performance only by its cord.

**Power for other tools** in 1957 is mostly a matter of improving good products. Rotor speeds of tillers have been slowed (which helps preserve soil structure); weight distribution has been improved; operation generally is better. Some manufacturers have brought out distinctly new models, performing familiar functions. These, as special tools, are for the large place or the actively interested gardener. The same is true of small riding tractors.

Foot and hand power have not gone completely out of fashion, whether they are used to activate a new edge cutter, to manipulate an electric cultivator in the flower bed, or simply to drag around one of the newer skid-base watering devices at the end of a hose. Quality appears to be improving, the number of inferior tools decreasing and practicality (streamlining and two-tone colors notwithstanding) seems the order of the day.



**Power edgers** are adaptable to both horizontal and vertical cutting, are especially useful where there are long or narrow paths, many curved beds and borders.

**Electric cultivators, edgers, hedge trimmers** are plentiful, practical. One new cultivating tool "vibrates" the soil.

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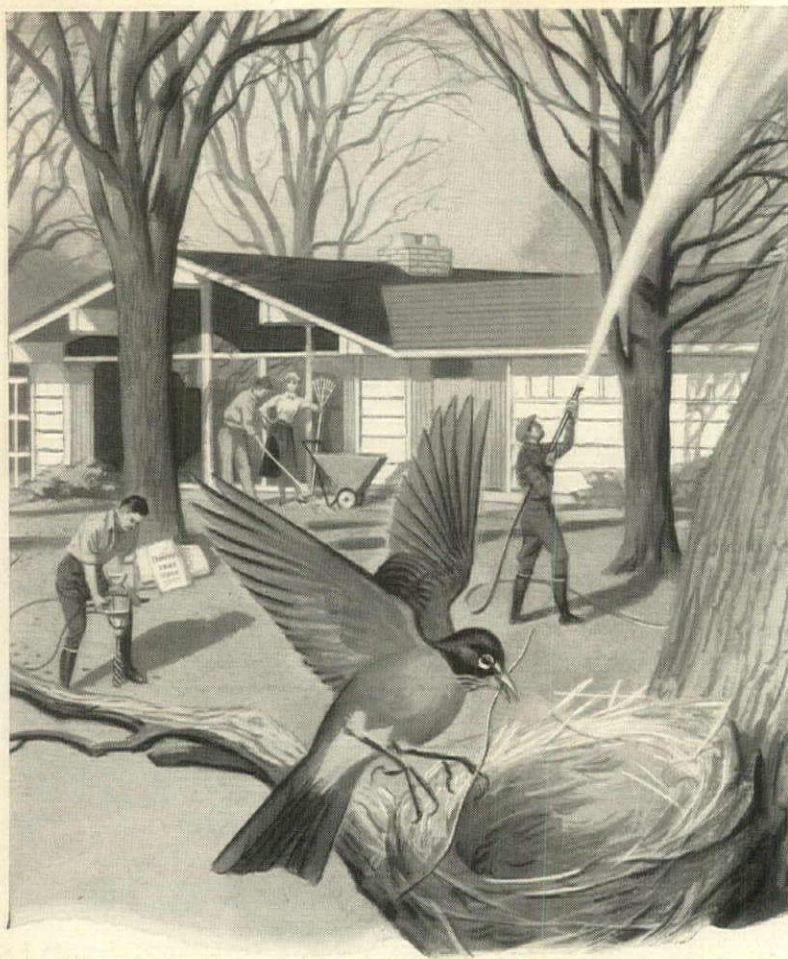
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## TEN RULES FOR FEEDING YOUR PLANTS

**M**ost garden plants suffer from malnutrition most of their lives. Because they lack knowledge of what goes on underground, many gardeners apply either too much or too little fertilizer—and at the wrong time.

A few facts about fertilizers are worth remembering: All nutrients must be in solution before a plant can use them. The greater part of a plant's nutriment is absorbed in water solution through feeding roots, and variable amounts of dissolved nutrients are assimilated through the foliage. Nitrogen in usable form is only one of several elements essential to plant growth but the most important of the "big three" (nitrogen, phosphorus, potassium). Plants cannot control their intake of available nitrogen, and may suffer seriously or die if too much is applied at once. Most complete or commercial garden fertilizers contain all essential elements, and all must bear on the package the percentage, by weight, of the available amounts of nitrogen, phosphorus, potassium, in that order (4-12-4, 5-10-5, 8-6-4, etc.). Commercial fertilizers supply one type of nutriment suitable for plant use. Organic matter and nutrients present in garden soils, manures, composts, leafmold and some kinds of peat also supply food elements. The primary use of organic matter is not to supply nutrients but to improve the physical character of the soil so that air and water (including dissolved nutrients) may be more advantageously made available to plant roots.

With these quick facts out of the way, here are 10 specific suggestions for giving your garden plants a well balanced diet.

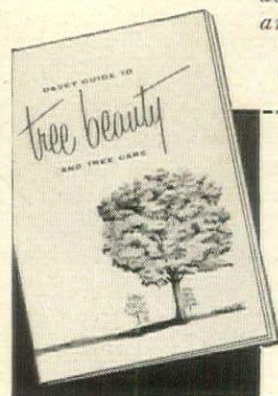
1. A healthy lawn should receive the equivalent of five pounds of available nitrogen per 1,000 sq. ft. per year. This could be contained in 100 lbs. of a 5-10-5 commercial fertilizer, for example. Such an amount should be applied in three approximately equal amounts, not all at once. One application should be made as the frost leaves the ground in spring, one in the middle of June, one in early August. Liquid fertilizers, applied either with a hose device or one of the new tank distributors, should be calculated on the same total-nitrogen basis. The manufacturer's directions take a similar rule into account, even though the instructions may call for more frequent applications during the season. New delayed-release forms of

nitrogen are now available, either alone or, in smaller concentrations, as constituents of balanced mixtures. These are known as ureaform fertilizers. They are complex, nearly insoluble compounds of urea (which is more than one third available nitrogen) and formaldehyde (which serves as an inhibitor). A full year's quota of ureaform fertilizers may be applied at one time without danger either of burning the grass or causing a glut of nitrogen. The release to plant roots will be spread throughout the growing season. Ureaform nitrogens are expensive, but on a five-pounds-of-nitrogen-per-year basis, are comparable in cost to other good sources of garden nitrogen.

2. The yearly nitrogen total that is recommended for lawns is recommended also for the ground in which mixed vegetables are grown and for the soil in flower beds. Applications may be divided in a number of ways according to the needs of the plants concerned. The totals should provide for the plants' needs or, to put it another way, replace the nutrients withdrawn by growing plants during a single season. An application of 30 pounds of 5-10-5 or 4-12-4 might be spread or "broadcast" on the vegetable garden just before spring plowing with the rest added as supplementary applications alongside rows, around individual plants, or as liquid "booster shots." Part may be applied at the season's end with a sowing of winter rye grass, which will take up the plant food, hold it during the winter so it cannot be washed or leached away, and return it to the soil for use after spading the following spring.

3. Trees require fertilizer according to a somewhat different formula because they grow in a different way from surface plants. A minimum-upkeep application for a lawn tree 35 ft. tall might be 20 pounds of 5-10-5 in early spring and 25 pounds in early fall. The second application will be stored by the tree for use the following year. Packaged plant foods will carry the manufacturer's specific suggestions for applying fertilizer in holes under the branches of large trees according to trunk diameter—a better method of meeting a tree's needs.

4. Deciduous flowering shrubs, such as lilacs and viburnums, will benefit from 4 pounds of food per 100 sq. ft. of bed. Where plants are set in turf, the special application should be given in addition





to any application required by the turf.

5. Hardy herbaceous perennials, when well established, will benefit from a tablespoon, scanty or heaping, around the plant when growth becomes active in spring. If you can figure the requirements according to the formula given above for lawns you will not go far wrong. It is possible, and may be advisable, to apply part of the yearly allowance to the compost pile, then incorporate the compost into the garden.

6. Evergreen trees should be fertilized less generously than shade trees, as a rule. This is partly due to the fact that the needles or leaves of evergreens are usually, and properly, permitted to remain where they fall, slowly to decompose and nourish again the roots beneath. Evergreens should be fertilized first when the weather has become settled in spring, again in late fall.

7. Broad-leaf evergreen shrubs, such as rhododendrons, azaleas, many hollies, mountain-laurel, and the like, need little special fertilizing if leafmold or a yearly mulch of hardwood leaves is kept continually in place over their roots. If competition from tree roots seems to be robbing the evergreens of nourishment, supplementary feedings may be beneficial. An acid fertilizer formulated for use with such plants may be used, or cottonseed meal and

superphosphate may be applied, a coffee-canful within a five-ft. radius under large plants, its equivalent beneath smaller plants.

8. Plantings of hardy spring-flowering bulbs will benefit from three-fifths the lawn's annual allotment of fertilizer applied in equal portions, one pound in late winter, one at flower time, one in early autumn.

9. Roses should receive no fertilizer the first spring they are planted. However, a tablespoonful of 5-10-5 around each bush after the June burst of flowers will be helpful. Established rose beds may be given the vegetable garden's total of fertilizer, either in three feedings in early spring, early summer, and midsummer, or twice the number of smaller applications. In every case, fertilizing should not be continued after August 1 unless you are sure that the new shoots induced to start will have time to harden and mature before the time freezing weather sets in.

10. The more organic matter you can collect, compost and incorporate in your garden beds and around your plants, the better. Consider such fertilizer as a bonus—a general soil ameliorator—and not a food at all. Just for good measure, sprinkle a handful or two on the compost heap every once in a while. It will help to make you a better gardener.

END

## WILDFLOWERS

(Continued from page 111)

flower well in a shade cast by building or wall are few. It should be realized also that many plants blossom in swamps and bogs or beside rushing streams simply because excessive water is present at the time following spring rains. Once the surface water subsides, so does many a plant, either becoming dormant or disappearing entirely.

Experience indicates that provision of the right growing conditions, which may be accomplished in several ways, is far more important than creating a setting that looks natural. Pay special attention, therefore, to the ground in which the plants are to be placed. The first requisite in almost every case is an abundance of organic matter in the form of leafmold, peatmoss, well rotted manures, or other compost. The second is a good proportion of rather gritty sand. The ratio of sand and clay or other mineral soil, to humus, or organic matter will vary consider-

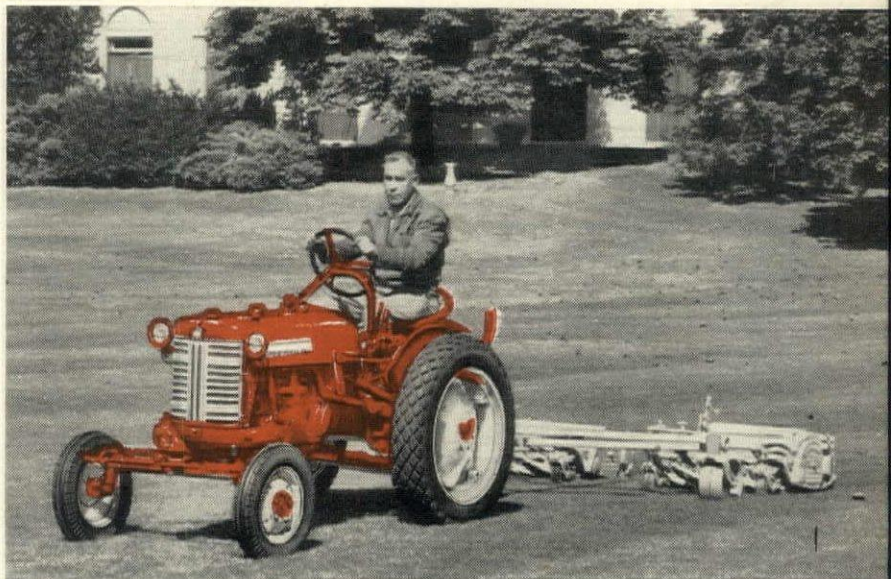
ably. But it is surprising how many kinds of plants will flourish in a well balanced, sandy woods loam. If only by eliminating the competition of unwanted plants, an observant and careful gardener can often provide a better growing medium than natural conditions afford. (Maintenance of the proper degree of "pH" or acid-alkaline balance is something to be adjusted after experience and detailed study.) Good drainage is probably second in importance only to good soil. In fact, without good drainage, you simply don't have good soil, except for true bog plants or aquatics. Even plants that require a great deal of moisture, not only at peak season but in the dry times, require the aeration that follows the periodic draining away of excess water from spongy ground. The function of rocks in the wildflower garden is most often to provide protected soil pockets for small plants, to

(Continued on next page)



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## WILDFLOWERS

(Continued)

offer special anchorage to roots that benefit from it, and to provide a cool, moist root run during warm dry seasons. Sun you should have, of course, for best flowering. Where shade is required for part of each day or each season, artificial shading with slat screens will substitute for suitable tree shade.

It would be foolish to say that wildflowers may be enjoyed as fully in contrived situations as in their natural habitats. The closer you can approximate the beauty wildflowers achieve in association with one another in groups and colonies, among trees, rocks, and in other natural settings, the greater your satisfaction will be. But this can come later, after you have learned which plants you wish most to grow and how best to grow them.

To note the special requirements, actual or apparent, of even 50 wildflowers that may be successfully transferred to garden locations would take more space than is available here. There are many good books to be read with pleasure and profit. But the best reference of all is the growing plants themselves. Many included in the following list may be bought from nurseries or wildflower specialists, whose propagation methods generally assure good root systems. If an abundant natural source is known and available to you, you may wish to dig your own (you learn more about your plants that way). In general the best transplanting time is immediately after the flowering period, although bulbous plants benefit from a rest period after flowering. But spring is an acceptable digging season for summer flowering plants, early autumn for those blooming in early spring. In any case, dig carefully; get all the roots (some range deep and far) preferably with a ball of earth enclosing them; transport them in damp moss or polyethylene wrappings to prevent the roots from drying even for a moment; water copiously after re-setting at the same depth in your best substitute for the original soil. Many native plants may be readily grown from seed in a shaded seed bed under a tree or in a coldframe; since they are species, they "come true."

The following suggestions, divided into broad groups according to the general locations in which the plants seem to prosper, offer no special difficulties, promise a rewarding venture into a pleasant by-path of gardening.

(Continued)

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### For dry sunny uplands:

Asters (except New England and New York types)  
Birds-foot violet (*Viola pedata*)  
Blazing star (*liatris species*)  
Blue-eyed grass (*sisyrinchium*)  
Butterfly-weed (*Asclepias tuberosa*)  
Cone flower (*rudbeckia species*)  
Eupatorium species  
Fire pink (*Silene virginica*)  
Oswego Tea (*Monarda didyma*)  
Sundrop (*Oenothera fruticosa*)  
Sunflower (*helianthus species*)  
Wild indigo (*Baptisia australis*)  
Yucca (*Y. filamentosa*)

### For sunny, rocky situations:

Bluebell (*Campanula rotundifolia*)  
Early saxifrage (*Saxifraga virginensis*)  
Moss pink (*Phlox subulata*)  
Pasque-flower (*Anemone patens*)  
Shooting-star (*dodecathion*)  
Stonecrop (*sedum species*)

### For light woodland:

Alumroot (*Heuchera americana*)  
Baneberry (*actaea*)  
Bellwort (*uvularia*)  
Bloodroot (*Sanguinaria canadensis*)  
Blue phlox (*P. divaricata*)  
Clintonia species  
Columbine (*aquilegia species*)  
Crested iris (*I. cristata*)  
False Solomons-seal (*smilacina*)  
Foam flower (*Tiarella cordifolia*)  
Solomons-seal (*polygonatum*)  
Spring beauty (*Claytonia virginica*)  
Trillium species  
Wild bleeding-heart (*Dicentra eximia*)  
Wild geranium (*G. maculatum*)  
Wild ginger (*Asarum canadense*)  
Wild violets  
Windflower (*Anemonella thalictroides*)  
Wintergreen (*Gaultheria procumbens*)

### For deep woodland:

Dog-tooth-violet (*erythronium*)  
Dutchman's-breeches (*Dicentra cucularia*)  
Hepatica (*H. triloba*)  
Trillium species  
Virginia bluebell (*mertensia*)  
Wood sorrel (*Oxalis acetosella*)  
Yellow lady-slipper (*Cypripedium pubescens*)

### For low moist locations:

Aster (New England and New York species)  
Jack-in-the-pulpit (*Arisema*)  
Marsh-marigold (*Caltha palustris*)  
Meadow rue (*thalictrum*)  
Pickerel-weed (*Pontederia cordata*)  
Rose mallow (*Hibiscus moscheutos*)  
Snake root (*Cimicifuga racemosa*)  
Tideseed (*Coreopsis rosea*)  
Turtlehead (*Chelone glabra*)  
Wild blue flag (*Iris versicolor*)  
Yellow flag (*Iris pseudacorus*)

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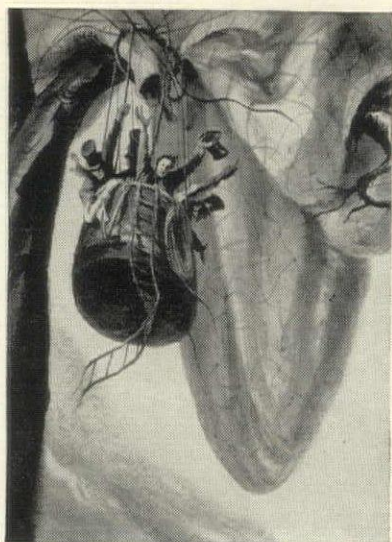
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Picture of John Wise from AMERICAN HERITAGE



## SPORTS DAY

*An English schoolboy's view of a visiting mother*

By John Watney

Sports Day at school was generally held at the beginning of May and, as far as I can remember, it nearly always rained. The parents stood together under their umbrellas in the middle of the damp field while their sons, muddy from head to foot, sloshed around on the last lap of the last race of the day. By then the end of the three weeks' ordeal was in sight, and no one cared even if it snowed—which in fact it did one particularly temperamental English summer.

Major Thorp, the headmaster of the school, was extremely keen that every boy should take part in as many events as possible, regardless of whether he had any aptitude for that particular sport. "We're not interested in results," he would say when he gave his usual homily on the day the competitors' names had to be entered, "but in the effort involved. Some of us are natural sportsmen, others are rabbits, but rabbits must learn to run and jump all the same." Then he would put his hands into the slits of his old Norfolk jacket, smile rather menacingly at us and say: "So I expect a good turn-out in every event."

And a good turn-out he always got because the seniors would go through the school that same afternoon with the lists and say to the juniors: "I've put you down for every event." That would be that.

There was a tremendous amount of training to be done; the events included the long jump, the high jump, the quarter mile, the 100 yards, the 220 hurdles and throwing the cricket ball. The training had to be completed a week before the Sports Day as, owing to the large number of entries, the preliminary heats had to be run off in advance.

I invariably came last in everything, and when the Sports Day itself arrived, my name was only entered for the comic races, such as the Egg and Spoon Race, the Sack Race and the Obstacle Race, which did not have to be run off in heats.

After I had been a few years at the school, I became quite blasé about Sports Day and was content to come in last as usual in the Consolation Race run at the end of the day for those boys who had won no prizes. But at my first

Sports Day I was determined to win something because my mother, like most other parents, was coming down for the day.

This visit from one's parents was perhaps the most terrifying aspect of Sports Day, for each boy was expected to introduce his parents to his particular friends. It was much more satisfactory if you could say, "This is Foster Minor who has won eight events," than if you could only say, "This is Watney who came in last in the Consolation Race."

In fact my friend Edwards, who had already experienced a Sports Day and knew of my ineptitude, took a very gloomy view of my prospects.

"Quite frankly," he said when I had been eliminated from the final heats in the preliminary races, "I don't think any of the boys will want to meet your mater."

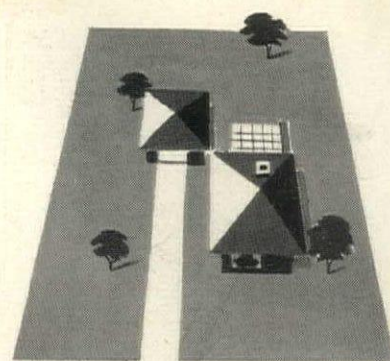
Mater was the name by which each boy's mother was known, just as pater described his father, and the real object of introducing other boys to one's own parents was in order to be introduced in turn to their parents. A boy gained kudos by the number of boys he could introduce to his parents; this was particularly so in the case of the juniors, who were rigorously ignored by the seniors. A junior who could, by some extraordinary prowess, introduce the Captain of the school to his pater or mater would gain popularity for the whole of the term, if not for the rest of his school life.

There seemed little likelihood that I could rise to such heights, but I was determined, in spite of Edward's pessimism, to achieve some distinction, even if it were only in the comic races.

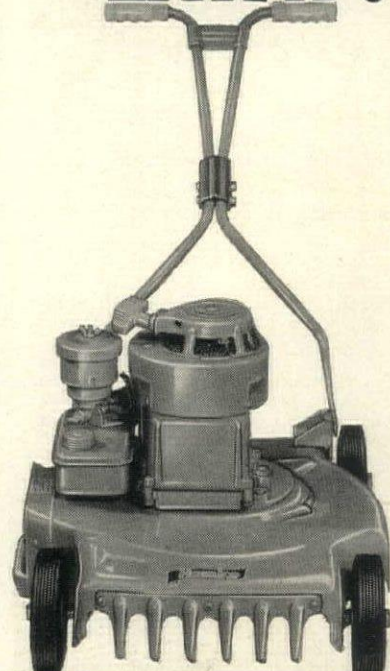
I therefore trained carefully for the Egg and Spoon Race, the Sack Race and the Obstacle Race.

I borrowed a spoon from the kitchen, and, although I could not find an egg, made do with a potato, which had the advantage of being unbreakable. I found, after a while, that contrary to all my expectations the best way to go fast was to go slow.

I picked up a sack in the garden shed, and after experimenting for a while found that by putting my toes into the corners of the  
(Continued on next page)



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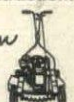
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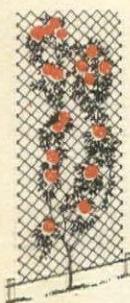
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## SPORTS DAY

(Continued)

sack and again by going slow I could get to the winning post quicker than by going faster.

Then I turned my attention to the Obstacle Race. Here the main hazard was the Slippery Board. This, placed about half way around the course, consisted of a plain sloping board covered with French chalk. A violent rush at it merely increased the speed with which one slid down to the bottom. The only way, I discovered in practice, of getting to the top was to climb very slowly and steadily up one side.

Armed with the, to me, incredible knowledge that slowness and not speed was the key to success in these events, I faced the dreaded Sports Day itself with unusual assurance.

My mother, looking very smart and pretty in her cloche hat, short skirts and laced-up shoes, arrived late as usual. She was driving her green racing Bentley and explained that she had been delayed by a fool of a driver in a saloon car who had been so frightened by the blare of the new horn on the Bentley that he had gone straight into the ditch.

I hardly had time to show her to the covered pavilion for parents when the start of the Egg and Spoon Race was announced. It was, needless to say, raining, but I did not care; I knew that with my superior knowledge I would be the winner. I balanced the egg carefully in the middle of the spoon, which I held at right angles to my body, as I had so often practiced.

The pistol banged and we were off. I moved forward at a steady pace, and was still moving strongly and steadily without having once dropped the egg as I crossed the finish line, unfortunately last. The more adventurous spirits had bounded away regardless of consequences and, although they had repeatedly dropped the eggs, the rain-sodden ground was so soft they had not broken, and they had been able to scoop them up without difficulty and race home before me. Edwards, oddly enough, won the race.

Although somewhat depressed by this, I was nevertheless confident of winning the Sack Race, the next event on the list; as soon as I had pulled the sack up to my waist, I pushed my toes into the corners, only to find, to my horror, that the sackcloth was rotten and my feet protruded. I was in the very act of asking for a newer sack when the pistol went and we were

(Continued)

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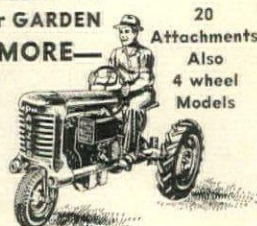


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away. I tried to put what I had learnt into operation, but I had barely covered half the distance when not only my feet but my legs came through, and I finished the race with the sack clutched around me like a pair of baggy pants. I came in first all right, having been able to run all the way, only to be ignominiously disqualified.

I was now determined to win the Obstacle Race and put all the energy and cunning I had rehearsed into scaling the Slippery Board. The effect was gratifying and successful and while the other boys slithered helplessly about the middle of the board I made steady if slow progress up the side. Unfortunately, two or three of the other boys spotted my maneuver, realized its significance, and seeing in me a kind of anchor in a world of chaos, raced up, grabbed hold of me and managed not only to scramble ahead but push me over the side, so that I hung like a sleeping bat from the reverse side of the wood until I eventually fell off into the cool mud-underneath.

My disappointment at not winning any of the events—I came in last in the Consolation Race in which I was reluctantly forced to run—was far greater than anything I had felt. When tea arrived, at which time the parental introductions were to be made, I stood silently with my mother in a corner of the grounds (it had stopped raining for a moment) wondering whether even the devoted Edwards would come across to me. Then I was amazed to see the Captain of the school himself walk towards me with his father, a general, and say to my mother and me: "I would like to introduce my pater."

I was so put out that I almost forgot to introduce my mother, and would perhaps not have done so if the Captain of the school had not looked very significantly from me to her.

I cannot say I enjoyed the small-talk with which we started our conversation, but once the politeness was over, I realized why the Captain of the school had come across.

"I say," he said addressing my mother in what I thought was a very grown-up manner, "is that super-Bentley in the drive yours?"

"Yes," said my mother, "it is."

"Would you let me have a look at it? My pater and I are rightfully keen on Bentleys."



"Certainly," replied my mother leading the way to her car, which was the finest car of that time, with a long low shining bonnet, high swept-back wings, giant headlights, spoke-wheels, hydraulic brakes, shock-absorbers and wind-screen wipers, then a brand new gadget on cars.

There was already a crowd of seniors and juniors gathered around it, admiring its lines and novelties, and as soon as my mother and I arrived they crowded round us introducing their somewhat bewildered parents at tremendous speed in order to be able to be introduced to us.

I did not realize I had so many friends in the school and was still standing indecisively by the Bentley when the Captain of the school came to me and said:

"Do you think your mater would take some of us for a spin in her car?"

"Yes," I said, "I think so, she loves driving. Will Major Thorp agree?"

"I already have his permission," said the Captain of the school as if it were something quite easy to obtain.

I went to my mother and said that some of the boys wanted to have a ride in the Bentley, and could she take them to the end of the drive and back.

"Certainly," she said, "climb in, boys."

One or two of the other parents looked a bit scared, and the mother of one boy, Simpson, refused to let him get into the Bentley, an action that made him so ashamed of his mother's weakness that he never asked her to visit him again the rest of the time he was at school.

I got into the car and sat between the Captain of the school, whose name was Berkeley, and a boy called Turner, whose chief claim to fame was that he could eat more suet pudding than any other boy in the school.

When we reached the end of the drive we did not turn back, as I expected, but went on to the main road, a forbidden area, and began roaring southward. We had gone about a mile when we saw another green racing Bentley ahead. My mother drew level with it and, as was her custom, challenged the driver to a race.

The challenge was immediately accepted. The two cars stopped side by side in the middle of the road—there were no

traffic restrictions then—and at the starting signal raced away at 65 m.p.h. hub to hub down the main road.

The car roared and bucked, flinging stones against the hedge-rows, while the high-compression tires rattled like machine guns as we took the corners, the new motor horn blaring like a devil.

We clung to the leather upholstery, shouting "Faster, faster!" at the tops of our voices, as my mother slowly drew ahead of the other Bentley. The speedometer needle flicked up to 70, 75, 80, and we held our breaths in sheer amazement at our speed.

Then we came roaring round a corner, there was a neat red-brick town lying across the countryside, and the race came to an end.

With a final wave at the driver of the other Bentley we turned back for the school.

"That was super," said Berkeley as we turned into the main gates. "I wish your mater were mine."

"Don't you like your own?" I asked.

"Oh yes," he replied, "but she'd be horrified to hear we'd been doing 80; she's a bit wet, you see."

We got back to the school and the other parents looked even more scared when they heard their sons talking about the speed they had done. Even General Berkeley gave my mother a rather sharp look, but he could not have meant it, for I saw him talking in a very amicable way to her later on; he even accepted a lift back to London in her Bentley.

As she said good-bye to me, she bent down and whispered:

"I hope I did not let you down, darling."

I thought of the long hours of training that had brought nothing but failure and the sudden popularity that my mother's car had given me, and it seemed to me then that hard work was not always rewarded as it should be, and that it was much better to have a mother with a racing Bentley. Wishing to give her the greatest compliment I could think of, I said:

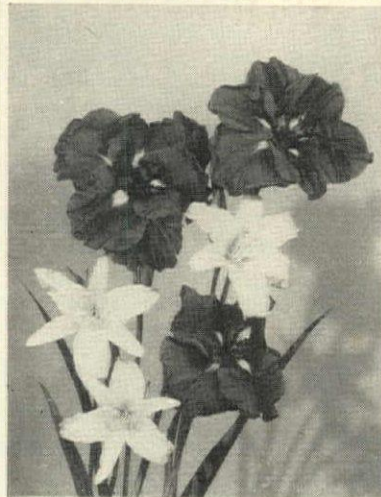
"You're the most wonderful mother in the world. Even the Captain of the school thinks so."

I meant every word of it.

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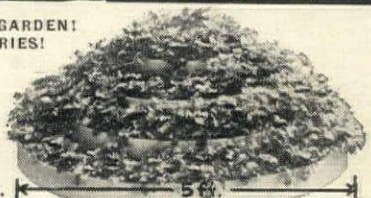
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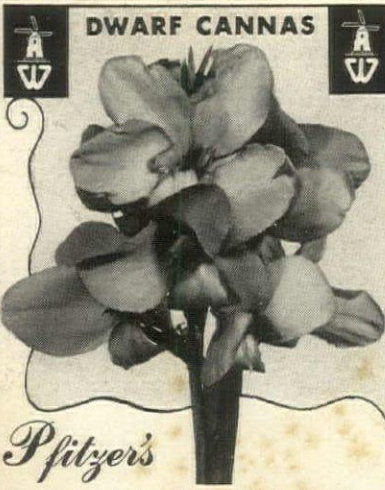
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## NEW BOOKS

(Continued from page 75)

are so much a part of the rich heritage of the country. Castles, châteaux, public buildings, town planning and garden planning comprise the third section. *Silver*, by Gerald Taylor, is an illustrated introduction to British plate from the Middle Ages to today. Methods of working gold and silver are described in the first chapter, with details from 18th-century engravings. Each of the following chapters is concerned with a style period—the external forces that affected the art of plate-work, descriptions of ornamentation and principal articles of domestic plate (ewers, basins, tankards, candlesticks, salt cellars). Table of date letters, glossary of ornamental motifs and terms, directions for cleaning plate and a bibliography augment the text.

*Modern Furnishings for the Home*, by William J. Hennessey (Reinhold Publishing Corp., \$8.50), is a revised edition of a valuable reference work that catalogues the cream of contemporary design. The introduction explains the basic philosophy of modern design and the forces that have shaped it. The greater part of the book is an international roster of furniture designers. It includes trend-setting chairs by such designers as Edward Wormley, Finn Juhl, Gio Ponti, Eero Saarinen, George Nelson, Hans Wegner; tables by Greta Grossman, T. H. Robsjohn-Gibbings, Tommi Parzinger, Maurizio Tempestini, Jens Risom; storage pieces by Paul McCobb, Harold Schwartz, Harvey Probbler, Herman Miller, Stuart MacDougall and Kipp Stewart; contour sofas and chaises by Vladimir Kagan, Darrell Landrum; desks by John Van Koert, Herbert Ten Have, Allan Gould, Ico Parisi. This is followed by a section on lighting: hanging and wall fixtures, floor and table lamps. Close-ups of fabrics and carpets make up the remainder of the book. Many catalogues in one, the book is a useful buying guide.

*The English Home*, by Doreen Yarwood (Charles Scribner's Sons, \$10), is an ambitious portrait of a thousand years of furniture and decoration. Because the author treats style as an integral part of the development of the home, the book is a history of changing standards of living. Full-page drawings by the author depict interiors, from the barren Anglo-Saxon hall to the cluttered Victorian parlor. Individual household items are sketched, with descriptions of what they were used for. The reader can trace the

(Continued)

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origins of chairs, wallpaper and carpets; find out about eating habits, amusements, education and even sports through the ages; compare heating, lighting and servant problems then and now. Written in a straightforward, unpretentious style (key words in the text are in bold type for easy reference), it is a book that the whole family can enjoy sampling.

Any woman who knows the kind of kitchen she wants—but doesn't know how to get it—should have a copy of *How to Choose, Plan, Equip and Decorate Kitchens*, by Virginia Hart Wheeler (Abelard-Schuman, \$5.95). Mrs. Wheeler, a kitchen consultant with what she calls a "free-wheeling approach" to kitchen planning, believes that personal choice, rather than a so-called "efficiency" arrangement of equipment, will give you the most workable kitchen. She shows you how to take the three-part pattern of the time-and-motion experts and adapt it to fit your way of life, how to evaluate and choose equipment that will fit your budget, how to organize storage space, how to judge the materials, lighting and ventilation that will best suit your over-all decorating scheme and architecture. She gives rough plans, sketches, photographs and ideas for the family-room kitchen, the indoor-outdoor kitchen, the preschool kitchen, the open-plan kitchen, the gourmet's kitchen, the two-cook kitchen, the good housekeeper's kitchen, and a cooking machine for the rare woman who loathes cooking and wants to get it over with as speedily as possible. A useful appendix lists leading manufacturers of kitchen equipment, lighting and ventilating fixtures, floor, wall and countertop materials.

The home remodeler will find *Family Handyman's Book of Kitchen and Bathroom Ideas* (Harper & Bros., \$1.95) a practical and informative handbook. Photographs, diagrams and step-by-step instructions show how to install wall and floor materials, accordion doors, lighting fixtures, ventilating fans and countertops and how to build special units for storage, dining or work areas. A section on planning kitchens and laundries includes details and photographs of the latest equipment. **END**

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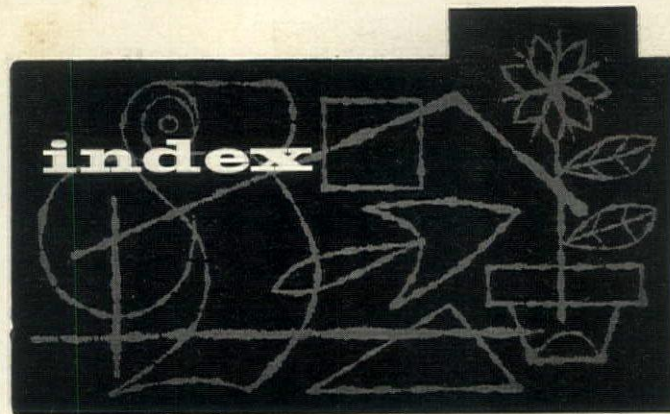
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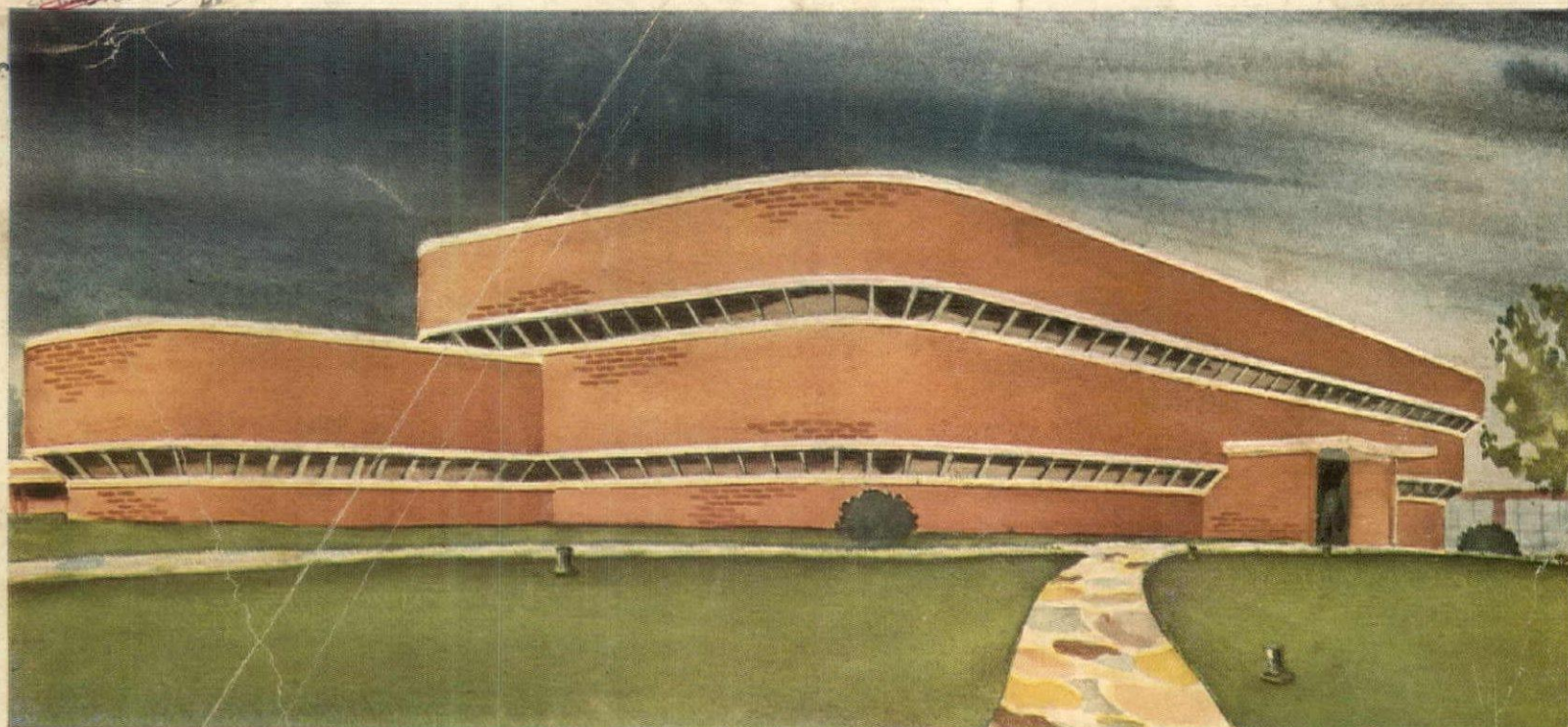


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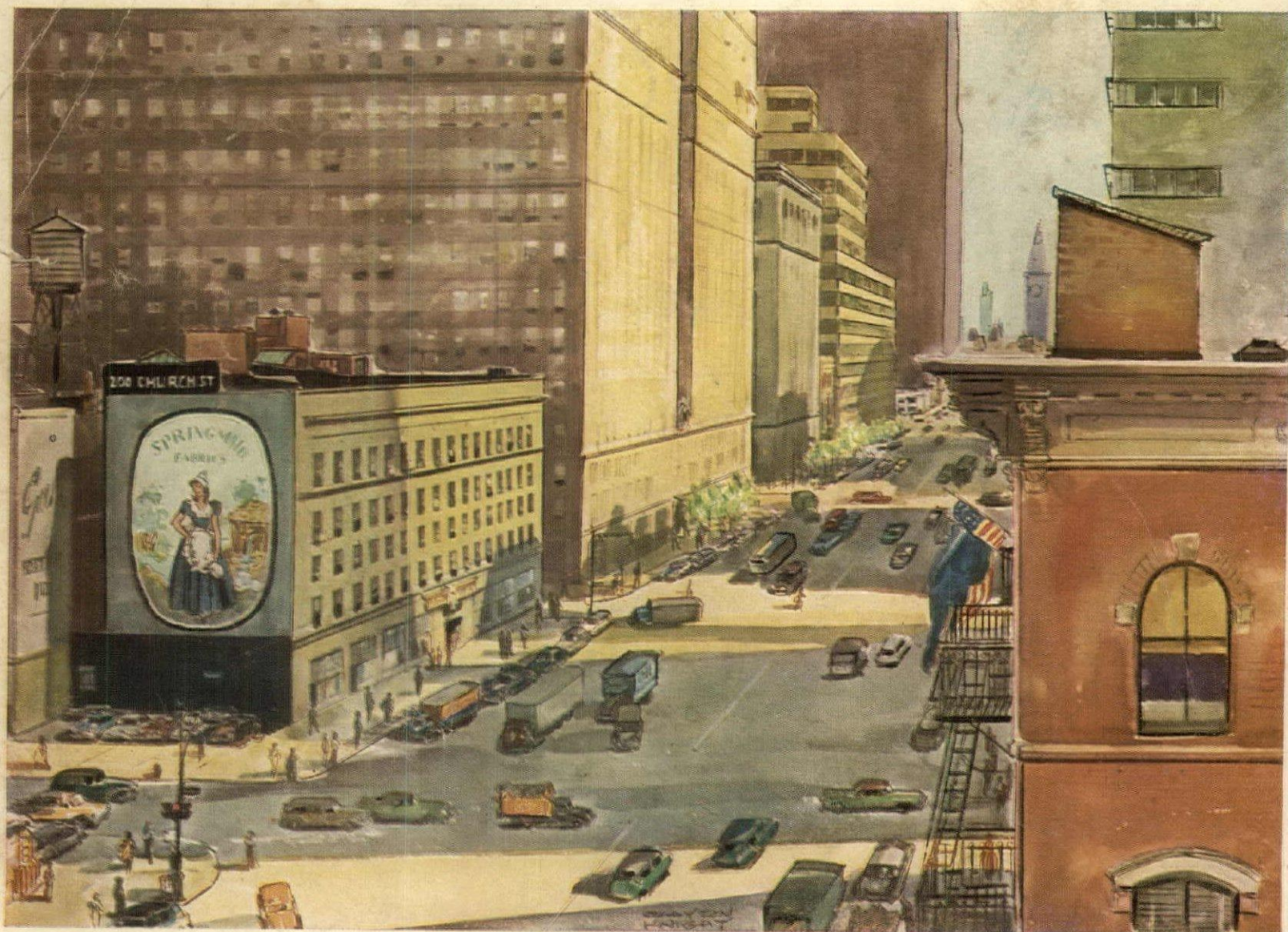
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